

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY



## THE SUPERSUCKERS

ROCK'S LAST REAL OUTLAWS? BY STEVEN SANDOR

HEY LADIES!

BARENAKED LADIES GROW UP

BRAUN ON

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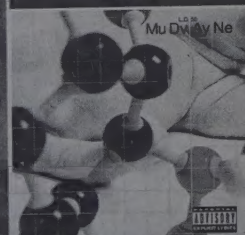


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## Cars not as green as they seem

Hybrid vehicles are no solution at all

By ROLAND HWANG

Judging by the media hype over Ford's and General Motors' early January announcements on "hybrid" vehicles at the North American International Auto Show, one would think that automakers have seen the light and are finally matching their professed concern for the environment with deeds.

Hybrid cars deliver better fuel efficiency by using two power sources: a gasoline engine and an electric motor. But true environmental gains are not measured in press releases. Detroit's paltry commitment to sell a few tens of thousands of cleaner cars four years from now will hardly make a dent in reducing the emission of greenhouse gases that cause global climate change. Sadly, the Big Three automakers (Ford, GM and Chrysler) are also the Big Three polluters.

So what exactly did Detroit commit to at the hometown Auto Show? Ford announced that it will offer a new fuel-saving technology in 2004 on its best-selling Explorer SUV; the technology, which has the potential to improve fuel economy by 10 to 15

per cent, will be available as an option for about \$1,000. (Ford had previously announced that it will sell a hybrid version of its new SUV, the Escape, starting in 2003; the hybrid version will get up to 40 miles per gallon and cost about \$3,000 extra.) GM, in its most sweeping announcement to date on hybrid vehicles, said its "ParadiGM" hybrid system will be offered on a number of different models starting in 2004.

These commitments to move greener auto technology from blackboard to blacktop are a promising sign. While Detroit is still well behind Toyota and

Honda in bringing hybrid cars to market, it does appear that the Big Three are at least heeding the call from environmentalists—and increasingly from consumers—to build cars that tread more lightly on the planet. Interestingly, Ford's and GM's announcements came a day after Greencar.org (developed by a coalition of environmental groups including the Natural Resources Defense Council) culminated a year-long petition drive, delivering to automakers 150,000 letters demanding substantially cleaner automobiles.

Detroit, then, has not turned a completely deaf ear to the call for cleaner cars. But a few greener vehi-

cles aimed at a boutique market will not save the planet. One might well suspect that the real reason Detroit is getting into the green vehicle market is to burnish its corporate logos and assuage consumer guilt over SUV purchases.

Automakers sold 17 million passenger vehicles last year, almost half of which were polluting and fuel-inefficient SUVs, pickups and minivans. GM reportedly believes it will be able to sell 20,000 hybrids in 2004 and as many as 100,000 by 2010. But GM sold almost five million vehicles last year, nearly half of them SUVs and other light trucks. So the impact of the anticipated hybrid sales would be to raise GM's overall average fuel economy by about 0.1 per cent in 2004 and 0.5 per cent by 2010. Hardly the stuff of heady environmentalism.

The internal combustion engine is a 19th-century invention. In announcing their intention to manufacture and sell hybrids, the Big Three automakers have taken an important step forward. But this is only the first step of a journey into the 21st century, a time when new technologies promise to help solve environmental problems. To survive, hybrids and other alternative technologies must become more than a "green halo" used to polish the automakers' public image. ☉

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# Will the PIRGs come home to roost?

U of A referendum may create powerful student-activist group

By DAN RUBINSTEIN

For many first-year students at the University of Alberta, life on the bustling campus is no doubt a daunting experience. With thousands of their peers chasing individualistic academic, professional and social dreams, it's easy to get lost in the crowd, to fade into an isolated, self-centred reality. But when first-year Environmental and Conservation Sciences student Emilia Kennedy looks around campus, she sees a chance to get involved, to make a difference. And a new Public Interest Research Group, better known as a PIRG, being created at the U of A can help Kennedy realize her goals.

"It's a really good resource to help people get things accomplished," she says about PIRGs, which essentially are student-driven organizations that conduct research projects, raise awareness and spearhead actions deemed important by students themselves. "A lot of students have concerns but they have no way of taking action," says Kennedy. "With the PIRG, I can take my interests and be

active about them."

Although the U of A's PIRG won't be active for many months, Kennedy has a couple of fledgling ideas in mind. She'd like to start a reusable plate program to reduce the amount of Styrofoam being used in campus food courts. She's also interested in the possibility of developing an organic food co-op to improve access for students who prefer organic products but can't afford the prohibitive prices.

## Ralph's team

A brainchild of legendary American citizens' rights advocate and recent presidential candidate Ralph Nader, the PIRG movement dates back to the early 1970s. Nader

saw student governments on campuses across the United

States collecting fees from the student body and using their resources to work on student issues. He figured the same mechanism (a small levy attached to every tuition payment) could be used to fund organizations that would work on off-campus and community issues—for example, environmental and social justice campaigns or anything at all related to public policy. His 1971 book *Action for a Change* was a how-to guide advising people how to mobilize and form PIRGs. Nader also travelled around the continent talking about the benefits of

PIRGs; the first was born at the University of Oregon in 1971.

Since then, PIRGs have cropped up at 130 American universities in 25 states. The idea crossed the border into Canada in 1972, when the University of Waterloo started a PIRG of their own. There are now a total of 20 PIRGs in Canada: 14 in Ontario, three in Quebec, a pair in British Columbia and one at Dalhousie in Halifax. And if Edmonton organizers get more than 50 per cent approval to their referendum question that's been added to the U of A's annual election on March 7 and 8, they'll start collecting \$2.50 per semester from every full-time student, \$1.25 per semester from every part-time student and Canada's 21st PIRG will get off the ground.

"PIRGs get students to come together and say they're interested in doing a specific project," says Bill Moore-Kilgannon, executive director of the Parkland Institute, which is helping PIRG organizers through the formation process. "The PIRG is, in essence, a way of facilitating a student organization that wants to do public policy work. It could lay the foundation for some amazing work."

## Nice PIRG if you can get it

Kennedy was one of about 40 people who attended the U of A's initial PIRG meeting back in October. She helped co-ordinate the logistics of

collecting the more than 2,500 signatures required to hold a referendum on campus. The range of reaction when she told fellow students about the opportunity to start a PIRG was wide, she says, a reflection of the diversity of the student population. "But some people got a real spark in their eyes," says Kennedy. "They recognized the potential it held for them."

A poll conducted in December found that nearly 70 per cent of students would vote "yes" to a PIRG question, so organizers are optimistic about their chances in the upcoming referendum. Then it'll be a matter of writing a constitution, electing a student board of directors to make decisions, using the estimated annual budget of about \$125,000 to hire a couple of full-time staffers—and get working.

Canadian PIRGs have a long list of tangible achievements to their credit, according to Duff Conacher, the coordinator of Ottawa-based watchdog Democracy Watch ([www.dwatch.org](http://www.dwatch.org)), who's worked with Nader and helped set up PIRGs in the past. For instance, they've convinced Canadian companies to pull investment dollars out of Burma, got a waste incinerator shut down in Montreal and raised some of the awareness about the Multilateral Agreement in Investment that eventually led to the collapse of the deal.

## Prof and running

PIRG accomplishments in the U.S. seem more impressive because their critical mass allows them to work cross-campus on statewide issues. In New York state, for instance, the PIRG has 20 chapters and an annual budget of \$2.5 million. American PIRGs are tackling projects like the drafting of conflict of interest guidelines for professors so they don't succumb to corporate pressures in this era of increasing connections and financial obligations between industry and academia.

"What they share with the U.S.," Conacher says about Canadian PIRGs, "is that they train students to be active and responsible citizens. There's no predetermined set of issues. Students decide what they're interested in and what they want to work on. Instead of a club with a few hundred dollars, you have a PIRG with more than \$100,000. You have the ability to do much more and the potential to have a much greater effect." ■

## Question

What mischief can two bored suburban couples get up to in their leisure hours?

Mozart's

## Così Fan Tutte



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# VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

## CAMPAIGN TRAIL

### Klein denounces Day, but won't open Tory books

LLOYDMINSTER—Political campaigns can be a dirty business indeed. In the rush to get voters onside, Premier Ralph Klein has made his growing rift with Alliance leader Stockwell Day a campaigning point.

At a stop in Lloydminster last week, Klein told Albertans he was incensed to find out that a partner in the law firm that defended Day in his Red Deer defamation suit—the cost of which Alberta taxpayers are on the hook for—had donated \$70,000 to the Alliance party before the suit was settled. Since the lawyers were paid by Alberta taxpayers, there's cause to wonder if tax dollars were laundered into the Alliance's campaign coffers.

The New Democrats have wondered aloud if the Tories also received a similar donation.

That allegation had the premier fuming—and he's no longer pulling punches when talking about his former cabinet-mate, having demanded the Alliance turn over some of those donation funds to the province.

But even with Klein publicly playing the anti-Day card, the Tories still haven't said if they received a donation from Day's lawyers or not. They've promised to open the books, but not until after the election. While opening the books is a necessity, the law states it doesn't have to be done until the votes have been counted.

"We need to find out what happened and whether or not there was a conscious attempt made to recycle legal fees that were paid by the government back into the Alliance Party," said NDP deputy leader Brian Mason. —STEVEN SANDOR

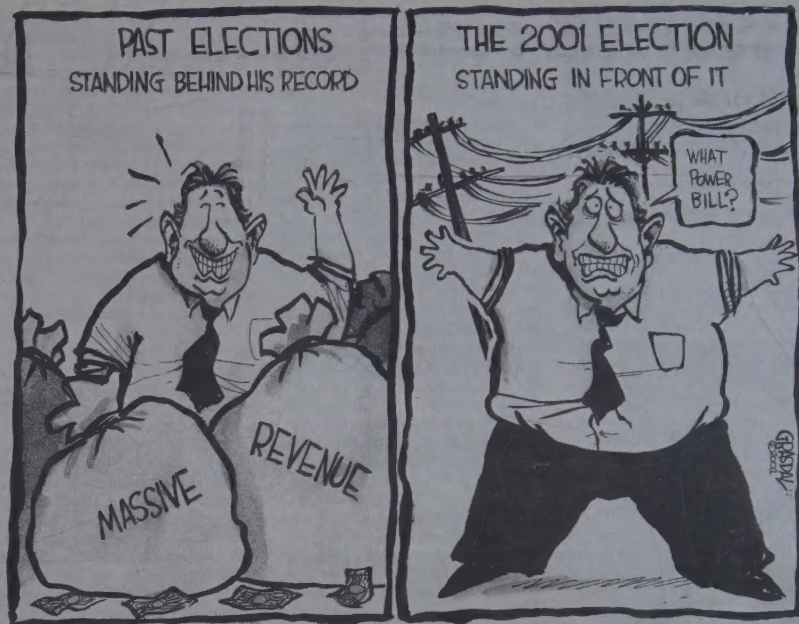
### Klein's jewels of denial

LLOYDMINSTER—Ralph Klein has chutzpah.

Confronted by reporters on the campaign trail over the weekend about an Alberta Chamber of Commerce-commissioned survey which found that the majority of businesspeople in the province blame deregulation for soaring electricity costs, Klein's first defence tactic was to deny that the study existed. The chamber—and all businesspeople, for that matter—are supposed to be Klein's friends. They would never say anything like this.

"Our investigation of that issue has found that the Alberta Chamber of Commerce did not put out a survey," Klein said to reporters when asked about the study. "Before you ask me questions, correct the story."

A couple of hours later in another town, reporters showed Klein copies of the survey, which polled 153 businesspeople, 117 of whom blamed the government for their rising electricity



bills. Klein did apologize, saying his staff had made a mistake. Then he promptly started attacking the Liberals and New Democrats for misconstruing the real reason electricity prices are higher. Like I said, chutzpah. —DAN RUBINSTEIN

## ACTIVISM

### Where's Barlow?

EDMONTON—Fresh off an appearance at the World Social Forum in Porto Alegre, Brazil last month, Council of Canadians national chairperson Maude Barlow will be back in town on February 28 to kickoff a book tour for her latest work, *Global Showdown: How the New Activists Are Fighting Global Corporate Rule*.

Co-authored with Tony Clarke, the director of the Polaris Institute of Canada and chair of the International Forum on Globalization's corporations committee, *Global Showdown* is billed as a "living document of the new forces of resistance and an invitation to join the struggle for alternatives." Opening with an account of the touchstone activist protests at the World Trade Organization meeting in Seattle, it examines the history of the anti-globalization movement and explores some of the alternatives to corporate rule.

"This book is the story of a revolution," Barlow and Clarke write in the introduction. "It documents the rise of the most compelling civil society movement of modern history and lays out a blueprint for its future.... This is a story in progress. No populist movement emerges full blown, knowing what it wants and how to get it. The values, goals, policies and strategy of this movement are still to be worked out, not from some authority on high, but on a day-to-day basis, by groups around the world with a diversity of passions and beliefs. But one thing is clear: civil society politics are the politics of the 21st century. It is time to take them seriously."

Apparently, *Global Showdown* is a book to be taken seriously, too. Though it may seem like an updated version of Toronto writer Naomi Klein's widely read and often-cited *No Logo* (albeit with a slightly different focus), even Klein praises Barlow and Clarke on the dust jacket, saying they "combine visionary intellect with muckraking research and a concrete plan for action."

Barlow will be speaking about her book, the Free Trade Area of the Americas and related topics at the University of Alberta's Myer Horowitz Theatre on February 28 at 7 p.m. There is no admission charge, although donations are welcome. —DAN RUBINSTEIN

## ECONOMICS

### Boom times haven't helped family incomes

EDMONTON—While most Albertans were enjoying Monday's holiday, the Parkland Institute used Family Day as an opportunity to release a new report called *Advantage for Whom: Declining Family Income in a Growing Alberta Economy*.

The report, written by Patricia Lawrence, is an analysis of family incomes in the province during the 1990s. It compares the incomes of Alberta families at all income levels, examines the gaps between the richest and poorest families and discusses the escalating stress families face as they attempt to maintain their standard of living in an increasingly competitive market place. Ultimately, *Advantage for Whom* determines that, despite Alberta's robust economy over the last decade, family incomes now are lower (in consistent dollars) than they were in 1981. It also concluded that there is no evidence to support the assumption that an ever-increasing gross domestic product will result in a better standard of living for families—and that the implementations of

a new flat tax next year will only exacerbate income disparities.

"To encourage economic development," Lawrence writes in her conclusion, "the Government of Alberta has implemented policies that are advantageous to wealthy businesses and corporations. These same policies place families at a disadvantage. Given the province's low minimum wages, cuts to social programs and the introduction of a new flat tax system that will benefit the province's most wealthy citizens, one can only conclude that the much-touted Alberta Advantage is an advantage for the wealthy at the expense of low- and middle-income families." —DAN RUBINSTEIN

## ENTERTAINMENT

### Gay musicians silent on Eminem controversy

NEW YORK—The controversy over Eminem's homophobic lyrics has a new element: a spat amongst gay musicians and activists over their community's private anger and public indifference towards the rapper's words.

At the centre of the squabble is Elton John, who once spoke at a ceremony commemorating murdered gay college student Matthew Shepard but agreed to take the stage with Eminem at the Grammy Awards. "I'm a big fan of his music and I said I would be delighted to perform with him," John told the *Los Angeles Times*.

"Eminem is a really cool young artist and Elton, I guess, feels it's good for his career," Boy George theorized to Associated Press. "Elton John is a multimillionaire. Elton John lives in a bubble."

"Overwhelmingly, artists have been very silent on this," added Gay and Lesbian Alliance Against Defamation spokesperson Scott Seomin. "We're hearing neutrality and 'Off the record, Scott, I'm really horrified by Eminem's lyrics but I can't risk speaking publicly against him.'" —DAN RUBINSTEIN

# VUEPoint

By DAN RUBINSTEIN

### You can't beat an honest man

Ralph Klein has been called a surplus of nasty names by critics in Alberta and foes across the country, but there's a perfectly acceptable reason why he's so popular amongst the majority of the province's voters—and why he will assuredly be re-elected premier on March 12. Say what you want about Klein, his party or his policies, but at least the man is honest. That's right, just an honest everyday working Ralph like the rest of us, give or take a few thousand bucks, a little bit of jet-setting and some fancy eats, er, suits.

Those are just the trappings of his office, you see. Klein would surely discard them if he could (like the Reform Party once turned its back on MP pensions) if years of tradition hadn't forced him to accept a lifestyle our society has deemed fit for a premier. As you no doubt know from observing his sincerity on TV and reading about his directness in the papers during his first two terms atop Alberta's government, Klein's honesty is at the root of everything he does, everything he is. Why else would he, at the start of a short but superficially intense election campaign, single out one of Alberta's two opposition parties as a more noble opponent?

Klein is so saintly honest that he felt compelled to tell reporters and the public that the New Democrats deserve to be the official opposition, not those dastardly Liberals. "Although I don't agree with their philosophies, there's one thing about the NDs," Klein said during a campaign stop in Edmonton last week, "you always know where they're coming from. They don't keep their agendas hidden until an election.... To my experience, they've never been a party that tries to blindside you. You know, they've always been open and honest relative to their criticisms, their policies and their platforms. I haven't found that with the Liberals." Moreover, unlike the Liberals, according to Klein, some ND MLAs have the courtesy to call or send a note to the Tories whenever they have something up their sleeve.

Wow, such unabashed gushing about the NDs from a guy at the opposite end of the political spectrum. (The same guy who now seems just as suspicious about former best friend Stockwell Day as the rest of us... what an awakening!) Of course, cynics dismissed Klein's observations as less than truthful. Liberal spokesperson Kieran Leblanc dared to suggest that Klein had a devious motive: helping the NDs steal some non-Tory votes from the Liberals to allow the Conservatives to divide and conquer their way to another easy majority. Good heavens—could the popular, populist premier of





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By PAUL MATWYCHUK

### Predicting around

Back in December, when *Edmonton Journal* movie critic Marc Horton reviewed Philip Kaufman's film *Quills*, he was very high on the film's prospects come awards season. "Expect a shelf-load of Oscar nominations in mid-February," he wrote. "It's likely to get both a Best Picture nomination and Best Direction nod for Philip (*The Unbearable Lightness of Being*) Kaufman." And Horton stood by his prediction two months, later, on February 11, when he wrote an article predicting which films would receive Oscar nominations, spitballed an average of 10 possible nominees in each of the six major Oscar categories. Unfortunately, the Academy did not share his enthusiasm for the film; Geoffrey Rush's nod for Best Actor was the film's only major nominee.

It's easy to catch Oscar fever as the year winds to a close and the studios start unveiling their most prestigious titles, and there was a period when Horton seemed to be morphing into Walter Monheit, *Spy* magazine's resident movie critic, the man who billed himself as "the movie publicist's friend" because of

how he enthusiastically predicted multiple Oscar nominations for every film he reviewed. (Horton's headline "Count on a few Oscar nods" for *You Can Count on Me* was a classic Monheit-ism.)

Some of Horton's advance Oscar predictions came to pass. Tom Hanks (who Horton said gave "a compelling and Oscar-probable performance" in his original review of *Cast Away*) did get a Best Actor nomination, and *Crouching Tiger, Hidden Dragon* (a "surefire best-film Oscar contender," according to Horton) did get a nod for Best Picture. It was pretty cinchy to see those developments coming, of course—this is the movie-page equivalent of predicting that Ralph Klein's Tories will win the provincial election. But Horton's February 11 Oscar-prediction article got a few trickier things right as well—he was on the mark when he guessed that Miramax's tireless marketing machine would be able to garner a Best Picture nod for the utterly warm and forgettable romantic comedy *Chocolat* as well as a Best Actress nomination for Juliette Binoche, and he correctly predicted that the Academy's respect for Ellen Burstyn would be enough to sell her as a Best Actress nominee despite the dark, unpleasant nature of her film *Requiem for a Dream*.

How well did Horton do otherwise? Not particularly well—especially given the air of certainty and authority with which he presented his forecast. "Here are the nominations you can expect Tuesday," he wrote plainly, even though his list of predictions seemed based less on research and analysis of Oscar trends

than on wild conjecture and personal taste. How else can you explain his ludicrous belief that not only would Jim Carrey get a nomination as Best Actor for the tacky, critically derided *Dr. Seuss' How the Grinch Stole Christmas*, but that the film itself had a shot at a Best Picture nod? Now, I'm no Hollywood insider and I have absolutely no idea how many nominations the film and Carrey's performance actually received, but I have examined *Variety*, *Entertainment Weekly* and *The Hollywood Reporter*, as well as the generally reliable "Hollywood buzz" Internet columns *The Hot Button* and *Hollywood Confidential*—and the only person to have regarded Carrey or *The Grinch* as legitimate candidates was Horton, who was, as near as I can tell, the only critic in North America to have given the film a five-star review.

Similarly, Horton grossly overestimated the viability of David Mamet's Hollywood satire *State and Main* as a major Oscar player, not only identifying the film as a strong candidate for Best Picture and Best Director nods, but floating William H. Macy, Sarah Jessica Parker, Rebecca Pidgeon and Philip Seymour Hoffman as leading contenders in various acting categories. (Oddly, Horton neglected to mention the much stronger possibility that Hoffman would get nominated as Best Supporting Actor for his memorable turn as Lester Bangs in *Almost Famous*. Sadly, neither nomination materialized.) *State and Main* was certainly a much better movie than *The Grinch*, but most reporters closer to the Hollywood scene regarded it as a strong contender only in the Best Original Screenplay category; again, it would appear that Horton's reasoning was based on his personal fondness for the film instead of research. (Meanwhile, Horton named *Gladiator*, this year's most-nominated film, as a long-shot "In With a Chance" candidate.)

Horton failed to get anywhere near the dashboard with several other of his other predictions: Tim Blake Nelson as a possible Best Supporting Actor for *O Brother, Where Art Thou?* Meg Ryan as a possible Best Actress nominee for *Proof of Life* but not Joan

Allen in *The Contender*? Horton even floated the bizarre notion that Farrah Fawcett was a likely Best Supporting Actress nominee in *Dr. T and the Women* but neglected to even mention Kate Hudson—whose turn as the rock groupie Penny Lane in *Almost Famous* was one of the most celebrated and discussed performances of the year—even as an outside possibility in a category that has historically favoured breakthrough performances by glamorous ingenues.

My point here isn't to mock Horton for being so wide of the mark—although I would suggest that by omitting nominees like Javier Bardem (up for Best Actor for *Before Night Falls*) and Ed Harris and Marcia Gay Harden (both nominated for *Pollock*), all of whom were regarded as very strong Oscar contenders in several publications before the nominations were announced but whose films have not yet opened in Edmonton, Horton betrays just how little outside information he took into account before writing his article. After all, I'm sure Horton would argue that the tastes of the Academy are very difficult to gauge, and that anyone who attempts to do what he did and predict which movies and performances will find favour with them will inevitably make a lot of mistakes.

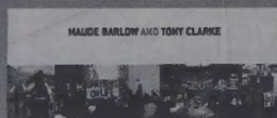
And *that's* my point. If the Oscars are such a black hole of probability, why try predicting them at all—let alone surround the voodoo of those predictions with such a cloak of authority: "Here are the nominations you can expect." (Bizarrely, Horton even adopts the royal "we" in his article, saying "we" thought *Best in Show* was the funniest film of the year and William H. Macy's performance in *State and Main* was the funniest, most assured work "we've" seen in a long time.) And by extension, if predicting the Oscar nominations with any accuracy two days before they're announced is tricky, then trying to predict them two months ahead of time, as Horton did with his *Quills* review, is downright foolish—that's when criticism spills over into hype... and when the critic becomes the movie publicist's friend. ☉

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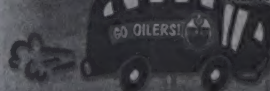
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## Three dollar BILL

By RICHARD BURNETT

### School's out

There I was at my high school prom at Montreal's Queen Elizabeth Hotel, all of 16 years old, regaling everyone with my fabulousness when Bernie, the boy I was secretly and achingly in lust with, approached me from behind, planted his full, delicious lips on mine and gave me a 30-second kiss.

In front of my table. In front of my entire graduating class. When I finally came up for air, the only response I could muster was "What—is he gay or something?"

The incident still ranks as the most shameful one of my life, but what was I supposed to do? After all, I'd been bullied and harassed for years in a high school packed with 4,000 other students. I just wish that at my prom I had the guts to finally stand up. Instead I brushed off my jacket.

Now, 18 years later, queer youth, while coming out earlier and earlier and in greater numbers, are still getting bullied at school. This winter, gay health organization GRIS-Montréal reported that only one-third of boys in a 1999 survey of 600 Montreal high school and CEGEP students would be comfortable to learn their best friend was gay (compared to 75 per cent of girls). Stonewall, the London-based gay-rights lobby group, estimated in its 1994 study of 4,000 Brits that over 60 per cent of under-18 gays claim they've been harassed. Half the teens surveyed had graffiti written about them and two-thirds had been threatened with blackmail and violence.

There's more: in the October, 2000, "Mort ou fif" (Dead or faggot) study on gay teen suicide, Laval University professor Michel Dorais (Canada's top authority on the subject) estimates young gay and bisexual males are six to 16 times more likely than their straight counterparts to commit suicide. "Youths identified as

homosexuals early on suffer homophobic harassment that undermines their zest for life," Dorais says. "And those who resist revealing their homosexuality or who remain invisible as homosexuals endure the same anguish. Their denigration in our schools is often tolerated. A one comes to their defense."

Which brings me to British Columbia, where last year a teen killed himself because school bullies kept calling him a faggot. The boy was actually straight, which is why—go figure—the story made national headlines. Even now, have you read anything or seen anything on TV about young gay teens killing themselves?

Well, if inconvenienced straight folks think dead children and bloated funeral rates are a drag, wait until the inevitable costs of this national crisis begin to hit every home. In Manchester, for instance, a 17-year-old boy recently won Britain's first judgment against a school for its failure to protect him from harassment. (An 18-month-long homophobic verbal campaign by other students eventually required him to receive psychiatric treatment.) The court awarded the unnamed boy £1,500. It's just a matter of time before this happens here, too.

"Bullying is a fact of life," Manchester County Court judge Richard Holman ruled. "It can never be eliminated and no school, however hard as it tries, can guarantee that a child in its care will not be subjected to it. A school must, however, take reasonable steps to minimize it and to address problems in a positive manner."

So, while parents at the Surrey School Board continue to fight over gay-themed books (and I strongly believe coming-out narratives should be part of high-school curricula coast to coast), Winnipeg teachers and students are praising the National Film Board-produced *One of Them*, a new 25-minute drama about teens planning a Human Rights Day at their high school. The film's principal characters, Carla and Jamie, believe homophobia should be included alongside racism and sexism as a form of prejudice and oppression. But they themselves encounter opposition and, through some surprising plot twists, come to a better understand-

ing of honesty and friendship.

I saw the *Afterschool Special*-style film this week and was pleased that it raised the kind of questions students ask each other in school halls and washrooms every day. What if your best friend is gay or lesbian? What if you're gay or lesbian? And what would you do if your class said you were "one of them"?

The video comes with a resource package and well-tested classroom activities. But this alone is not enough, which is why the French-language Commission Scolaire de Montréal struck up a working committee last fall to study how to teach students about gay life. Its recommendations were submitted to school administrators this week, who will now polish the report for the CSDM board of commissioners.

"I hope measures will be put in place for the beginning of the next school year," openly gay CSDM commissioner Paul Trotter told me this week. Trotter, also a political attaché for Bloc Québécois MP Réal Ménard, adds, "There really wasn't any resistance—creating [the working committee] was unanimously supported by the board of commissioners. But let's remember it was also politically correct to do so. I am sure there are some commissioners who believe we are promoting homosexuality."

Just like there are straight folks everywhere who believe I promote homosexuality, when in fact all I'm doing is reminding them that one or more of their children may grow up gay, and that they must tell them it's okay to be gay—in fact it's fabulous—whether they know their kids are gay or not.

In the end, as Trotter rightly points out, we need to educate all of our children as well as parents and teachers. "They all need to be sensitized," he says. "They need to know what to say, what to do. When teens decide to talk about what's happening in their lives, it's the teachers who are usually in the front line, not their parents." ●

You can order a copy of *One of Them* by calling the National Film Board toll-free at 1-800-267-7710 or surfing to [www.nfb.ca](http://www.nfb.ca) on the Web.

### Vue Point

Continued from page 5

Alberta ever stoop so low? ("It might help," Klein grinned when asked about the possibility of his remarks leading to vote splitting, although last weekend he curiously disdained his new friends, blaming the NDs for helping perpetuate the myth that Klein's deregulation program is the main reason electricity prices are so high.)

Initially, ND MLA Brian Mason seemed okay with Klein's support, saying, "I hate to agree with Klein" before condemning the Liberals for

being two-faced. But a day later, ND leader Raj Pannu proffered his party's ultimate response. "We don't need the premier's recommendation to feel that we are on the right track," Pannu said. "He should defend his own government's records and leave the rest to Albertans and to us."

Rookie Liberal candidate Brian Bechtel was even more direct. "Democracy is in trouble," he said to the *Edmonton Journal*, "if we get to point where Ralph Klein can choose his own opposition."

There's really no need for such scorn. The premier was just being honest. ●

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Canada





# Waiting for the other shoe to drop

Tips on selecting footwear that kicks

BY JULIANN WILDING

**Y**ou can never, ever underestimate the ability of a special pair of shoes to complete and refine an outfit. I would go as far as to say that a lack of really great footwear is often the only thing keeping many people from achieving a perfectly realized sense of style. Too often I see the results of such an oversight: an interesting, well-coordinated outfit completed with nothing more than a pair of old hiking boots or a pair of athletic sandals and sweatsocks masquerading as shoes. Shoes are much more than dull functionaries—they are a fashion fundamental.

Now, I understand that the individual needs of the wearer will affect which shoes they want to buy, but I also believe that there is fashionable footwear out there waiting to be discovered, no matter what function the shoes will be called on to perform. There are two key things to keep in mind when buying a pair of shoes: first, you cannot have only one pair and expect to have a well-executed wardrobe; and second, you must therefore buy shoes based on the immediate needs of your existing inventory.

## Paint it black

That said, you absolutely need to own at least one pair of black shoes. I'm all for diversity, but there are rules. However, this rule is hardly arbitrary. You never know when you'll need black shoes, but let me tell you, it's often—and a reliable pair of black shoes ought to cover you in most situations. Selecting the style is the tricky part. If you're female, you should choose black shoes that can be worn with skirts

and dresses as well as casual attire; if you're male, your black shoes should also be able to be dressed up or down.

Take a look at your favourite pairs of pants before selecting a new pair of shoes. Colour plays a big role here, as the shoes you choose should coordinate with as many pairs of pants as possible. Black may seem the obvious choice, but remember: you can't wear black with navy blue.

Gray is a good, versatile shoe color that gets overlooked a lot of the time; it matches virtually everything, even black and navy blue. A

good pair of gray shoes can solve a lot of dilemmas and offer the wearer a solid long-term investment. White shoes can also offer a lot of options, but they get dirty very quickly and are therefore not ideal for the slushy Edmonton spring. Blue shoes work if they aren't navy blue but a more neutral blue shade that easily goes with the colours in your wardrobe. Blue shoes are also a little less common—as are green shoes. Don't flinch; I'm not talking a bright crayon hue or even forest green. A muted, khaki green will not only match most-pant colours, but will also accentuate khaki or oyster-coloured pants. Plus, they don't get dirty easily and they are a little more interesting than plain black shoes.

The style of your clothing also determines what sort of shoes you should purchase. If you wear flared pants a lot of the time, you should look for a shoe with a round or squarish toe, because this is the only part of your shoe that will get seen. Bell-bottoms or phat pants should be adorned with a clunkier shoe, one with a little more girth. Because the pants are so wide at the bottom, they need to be completed by shoes that are also big; otherwise, not only do your feet disappear but you look strangely unbalanced. If you wear track pants or athletic gear most of the time

(although I'm not sure why you would), you are the only sort of person who can get away with wearing athletic trainers with most of your outfits. (Avoid wearing cross-trainers with jeans, however; this is a very common and visually jarring style gaffe.) Narrow or flat shoes are the big movement right now, as styles are moving towards sleek, simple designs. Narrow shoes look best with slimmer skirts and dresses

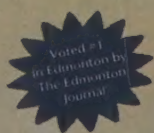
and narrow to mid-width pants, so there's a vast selection of styles to choose from right now.

## Loafers for lovers

Believe me when I say that people really do notice your feet—a pair of interesting shoes is always an instant conversation piece. In fact, whether or not a guy wears interesting shoes is one of the things I sub-

consciously factor in when I'm deciding if I would consider dating him, and I'm sure I'm not the only girl who does that. So if you're one of those people who carelessly pulls on a pair of hiking boots with really great pants, even after reading this article, your sin is doubly irredeemable. ☹

Photos: Juliann Wilding



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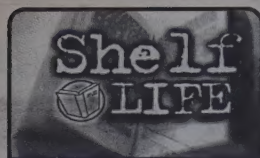
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BY DANA MCNAIRN

### Someone's rocking my Greenboat

Greenboathouse Books and Design is one busy publisher. The actual greenboathouse is in B.C. editor Jason Dewinetz tells me; Vernon, to be more specific. On Okanagan Lake, to be exact. But it's an editorship in exile, since he's currently finishing up an M.A. at the University of Alberta and assistant editor Noah Buchan is teaching in Taiwan.

Since 1999, Greenboathouse has released six chapbooks by western Canadian writers, including an anthology of poetry and fiction by Okanagan Valley writers. GBH's summer reading series in Vernon showcases the talents of writers like Sharon Thesen, Jay Ruzesky, Barbara Scott, Harold Rhenisch and Judy MacInnes. This spring will see the release of poetry broadsheets by Robert Kroetsch, Rob McLennan and Shane Rhodes. Also on tap will be a chapbook of "translations" of Shakespeare's sonnets by Harold Rhenisch (*The Blue Mouth of Morning and Carnival*), and *Sardines*, a chapbook of postcard short stories by Victoria writer Sara Cassidy.

GBH encourages submissions for their online poetry page and archive at greenboathouse.com. Dewinetz himself occasionally appears at the Olive reading series, which is takes place the second Tuesday of every month at Martini's Bar and Grill. You might recognize the Olive organizers as local writers Andy Weaver, Adam Dickinson and Jonathan Meakin.

### Prairie and thrust

Red Deer Press has published *Great Stories From the Prairies*, edited by Birk Sproxtton. Sproxtton (the award-winning author of *The Red-Headed*

*Woman With the Black Black Heart*) has assembled a hundred years' worth of prairie writing by 25 authors and arranged the pieces roughly according to setting. The collection opens with Frederick Philip Grove's "Snow," narrated by a man who hitches his horses to a cutter and heads across an icy landscape to visit his wife and daughter, and closes with Bonnie Burnard's "Ten Men Respond to an Air-Brushed Photograph of a Nude Woman Chained to a Bull." (And you thought prairie fiction was only about hay farming?) In between, readers will find work by Rudy Wiebe, Carol Shields, W.O. Mitchell and Sandra Birdsell.

### Eyes on the prizes

Finalists for the \$10,000 Rogers Writers' Trust Fiction Prize have been announced. Todd Babiak (*Choke Hold*), Lynn Coady (*Play the Monster Blind*), Douglas Glover (*16 Categories of Desire*), Helen Humphreys (*Afterimage*) and Michael Winter (*This All Happened*) will all be in Toronto on March 5 to attend the luncheon where the winner will be announced. Runners-up will each receive \$1,000.

But you didn't know that the Writers' Trust of Canada was a little group started over 25 years ago by none other than Margaret Atwood, Pierre Burton, Graeme Gibson and the late Margaret Laurence to foster Canadian writing. Or, as the Trust's website pointedly explains, "No garden can flourish without care and attention. And no national literature can thrive without financial support."

Meanwhile, the finalists for the Pearson Writers' Trust Non-Fiction Prize have also been announced. They are: Donald Harman Akenson (*Saint Saul: A Skeleton Key to the Historical Jesus*), Hugh Brody (*The Other Side of Eden: Hunters, Farmers and the Shaping of the World*), Taras Grescoe (*Sacré Blues: An Unsentimental Journey Through Quebec*), Erna Paris (*Long Shadows: Truth, Lies and History*) and John Stackhouse (*Out of Poverty: And Into Something More Comfortable*). These authors will also be feted in Toronto, where they will pick up either a \$10,000 cheque or one for \$1,000.

### CanLit, Britneyfied?

This too shall pass. Why, why, why do the chattering classes get themselves into a lather at the prospect of "ageism" or youth fetishes in publishing? Newspapers across the country have been grumbling for months about how ever-younger authors are getting books published more because of their facility for supplying soundbites or putting for the camera, rather than any long-term talent. These bromides escalated with the *National Post's* recent announcement that the "Britney Spearsification" of CanLit is upon us.

Puh-leeze. In *Book Business*, Random House honcho Jason Epstein writes that between 1986 and 1996, "63 out of 100 bestselling titles were written by a mere six writers: Tom Clancy, John Grisham, Stephen King, Dean Koontz, Michael Crichton and Danielle Steel." Sure, Epstein's looking at American bestseller lists, but ours are equally dominated by the likes of Alice Munro, Timothy Findley, Margaret Atwood and Stuart McLean. Methinks the greybeards doth protest too much.

### Taking stock of Bookstock

Did you know that over half the city uses the public library? (That might explain the long waits for certain books.) To the rescue comes the annual Bookstock campaign. Among other things, your cash donation will be used to buy more copies of popular book and video titles. As an added incentive during the campaign, all library visitors become eligible to win tickets to the 2001 Track and Field World Championships. Donations will be happily received at any of the 16 Edmonton Public Library branches until March 31.

### Truths and fictions

The book launch for *Home Truths: Lesbian Mothers Come Out to Their Daughters* (edited by Gloria Kropf Nafziger) takes place at Orlando Books on Friday, February 23 at 7:30 p.m. The book consists of accounts by Canadian women from various back-

grounds about the impact their coming out had on their relationships with their daughters. There will be a reading in the Bloomsbury Room by Debbie Culbertson, Jacqueline Dumas and others, followed by refreshments.

The Orlando Books Bloomsbury Room will also play host to a Freedom to Read Week event on March 2 at 7:30 p.m. Chris Craddock (*Naked at School: Three Plays for Teens*), Timothy Anderson (*Neurotic Erotica and Resisting Adonis*) and Candace Jane Dorsey (*Black Wine and Vanilla and Other Sto-*

*ries*) will all give readings. For more information about either reading, contact the bookstore at 432-4488.

### Jungle fever

Shawn Ohler and Vicki Hall will be answering questions at Indigo about their book *100 Days in the Jungle*, the true story of the Edmonton oil workers who were kidnapped in Ecuador. The event takes place Sunday, February 25 at 2 p.m. For more information, contact the bookstore at 432-4488. ☐

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## Lake Louise: what's not to like?

Canada's biggest ski resort is also one of its best

By HART GOLBECK

With 4,200 awesome skiable acres and twin lodges, the Lodge of the Ten Peaks and Whiskeyjack Lodge, which together comprise more than 36,000 square feet of base facilities, Lake Louise is Canada's biggest resort. And a day spent at Lake Louise is a full day indeed.

I usually like to begin things with the buffet breakfast at the Whiskeyjack Lodge—all you can eat for under six bucks, and there's an incredible selection. The only other place that compares for price and quantity is the Lake Louise Hostel in town, which also packs your plate for only a pittance. Now that you're well-fed and fortified, you have two quads to choose from at the base. The addition of an extra quad has gone a long way toward relieving some of the early to mid-morning congestion that plagued Louise in the past.

Two quick quad rides up and you're at the top of the world.

Every spring, Zeke and

I visit Lake Louise to take part in the Toshiba Ski Invitational and every time we

go there, we're awestruck by the beauty that surrounds this amazing resort. It's a can't-miss photo opportunity with breathtaking scenery all around. The Great Divide, with the majestic Chateau Lake Louise nestled below, can really frame a shot.

From here you can choose to ski Louise's front or the backside. Most beginners like to get their feet wet on the front before working up the courage to tackle the back bowls, but intermediate and expert boarders and skiers just love leaping over the back

and travelling the mammoth bumps in Paradise Bowl or cruising down Pika. Once at the bottom of the back there are three lifts to choose from to make your next ascent.

### Number one... the Larch

I like to spend a lot of my morning cruising down the many runs on the Larch face—especially the eponymous Larch run, which is always groomed to perfection—carving high-speed arcs until my thighs burn and the siren song from Temple Lodge to replenish lost fluids cannot be ignored. If you're a little adventurous and in the mood for something different, try Rock Garden on the far left side of the Larch face. As the name implies, the run consists of paths beaten through a gigantic rockslide. Or, if you really like bump skiing, stay on the Ptarmigan face with Old Ptarmigan, Ptarmigan and Raven, which will provide all the knee-pounding, bone-jarring action your heart desires.

Jumping over to the front, great cruising can be found on Wapta, which connects to Juniper and brings you straight down to the Beavertails gazebo at the base. Beavertails has a great atmosphere,

serving up beers, backyard

burgers and a variety of flavored beavertails, flat pastries loaded up with

cheeses or sweet top-

pings like cinchamon and sugar. From here you can head up the Olympic chair and zip around the sizable boarder park at the base of the platter or try some high-speed cruising on the Men's Downhill. Watch out for Double Trouble, though.

If you're into snowboard competition, Louise is hosting a boardercross event on March 31. A \$20 fee gets you in on all the action, vying for some incredible prizes including a day of cat skiing at Island Lake



Another perfect carving day at Lake Louise

Lodge. You must have an ASA membership as well as a helmet to compete. If you're just starting out or into it for just fun there are many draw prizes as well.

### Up jumped spring

Come April, Lake Louise switches into spring mode with many activity-filled weekends. There'll be volleyball, big air and splashdowns with plenty of great music to accompany the events. It's like a mini-spring break every weekend—and that makes for a great party.

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in the area, and having stayed there a few times, I can really recommend the experience. The Chateau is expensive in the summer but its rates are slashed during the winter and for value, view and class it can't be beat: 515 rooms, all with a breathtaking view of the lake and glacier, as well as a nightclub, health club and shopping. If that still sounds a little pricey, accommodations in Canmore are a real deal in the winter season and Lake Louise has decided to get in on the action—Skiing Louise is offering several packages that allow you to ski Louise as well as Nakiska and Fortress while staying halfway


between the sites in Canmore. If you're on a tight budget, then the West Louise Lodge is definitely for you. It's not fancy and doesn't have a lot of frills, but it does have a hot tub, pool and food.

The snow has started to fall more frequently and conditions have improved dramatically, so the time has never been more propitious to head out and see what you've been missing. I know I'm pumped—why, I can almost feel that Larch run corduroy. ☺

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By ZEKE THE SKI FREAK

### Like it or bump it

Moguls are a favourite subject of mine, not to mention one of the most challenging and unforgiving types of terrain to be found on a ski hill. They can range from small, rock-hard chunks of ice to big, soft, round cushions. Either way, there are a few basic rules you should keep in mind if you want to ski the bumps properly.

The beginning bump skier should choose the runs that will allow you to learn the correct stance and directional line to take as you race down the hill. This means intermediate runs that have nice round, large-diameter moguls with wide hollows which will give you some extra time to practise the basics of your technique. As your abilities improve, you can graduate to the steeper and more challenging runs.

When you begin your descent into the mogul field, you will want to travel straight down the fall line with as little traversing and double-sided turning as possible. Keep your hands forward. I can't emphasize that last point strongly enough; dropping your hands quickly transfers your weight backward, resulting in the dreaded bum drop and subsequent bum plant. Remember that your balance point is directly beneath your foot!

The second trick to bump skiing is learning how to absorb the bump. Watch a professional bump skier—it looks as if they've strapped themselves to a jackhammer even as they keep their skis in almost continuous contact (intentional airtime excluded). It's also important *not* to bend forward at the waist when absorbing moguls. Flexing only your knees helps keep your weight balanced. You can also achieve better balance by bringing your hips forward as you begin to absorb the bump.

There are few things better than a field of large, round moguls covered with a foot of fresh, light snow. The feel of blasting over the crest of a bump with a face full of powder is pretty hard to beat. So don't be daunted; try out these tips and see how much you enjoy the bumps the next time you go out to the hills. ☉



By ZEKE THE SKI FREAK

### Amateur hour

One of the weirdest things about the Olympics is how some countries are allowed to enter athletes who have little or no formal training in the event they're competing in. (Remember England's Eddie the Eagle?) Well, the 2002 Winter Olympics in Salt Lake City will see a few ski racers vying for medals who may rival the Eagle for inexperience.

At an event last week that allowed Olympic hopefuls to race with the best, Kuwait's Bashar Huneidi came in 69th out of 72 finishers in the world championship giant slalom, 32.73 seconds behind the leader, Norway's Kjetil-Andre Aamodt. Bashar's family business is paying for his racing career because, according to Bashar, the Kuwaiti sports officials believe "It's too much risk to put money in just one guy like me."

Meanwhile, fellow competitor Alfredo Rego of Guatemala said he saw snow for the first time during a visit to the U.S. Still, he did better than Pai Win-jack of Taiwan, the slopeside version of Eric (The Eel) Moussambani, the hapless swimmer from Equatorial Guinea who struggled to complete his 100-metre race at the Sydney

SEE PAGE 14

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 Powder Springs - 115cm base, 23cm of snow in the last 3 days  
 Silver Star - 132cm base, 6/7 lifts and 102/107 runs open  
 Big White - 152cm base, 12/13 lifts, 103/107 runs open  
 Apex - 102cm base, 5cm of new snow, 3/5 lifts, 59/60 runs open  
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# All right, R.K., you win

A day spent heli-skiing is a day not soon to be forgotten.

BY ZEKE THE SKI FREAK

There's been a lot of hype lately about the skiing in Alaska lately, but for overall terrain, snow and accessibility, most ski experts still agree that western Canada has some of the best skiing in the world. We have an abundance of mountain ranges and excellent ski resorts that regularly get huge snowfalls every year. (Okay, most years.) These areas are easily accessible via the highway, but as excellent as they are, they represent only a small fraction of the vast skiable terrain western Canada has to offer. There are thousands and thousands of virtually pristine mountainside out there ready for the taking. But how to get there? God bless the helicopter.

Some heli operations can cost you upwards of \$6,000 a week. There are, however, affordable operations that let you do a day's worth of prime skiing and still come home with a Visa card that works. One such business is R.K. Heli-ski, located right beside the Panorama ski area, which specializes in first-time and intermediate-level heli-skiers. R.K. recently took us out for a wonderful day of skiing the bowls, glaciers, glades and chutes on the border of the Bugaboo and Purcell Mountains. The area, famous for its light, dry powder, gets over 36 feet of snow each year, and they have over 170 runs that cover 1,700 square kilometres. It was glorious.

## Safety benumbers

Your day starts off with a rigorous

safety course that teaches you, among other things, such niceties as how to maneuver around whirling helicopter blades and how to use your avalanche beacon. This little device is the best way to survive a slide, should one ever occur. R.K.'s safety record is perfect so far, most likely because of the value they place on their experienced guides and careful safety precautions. The guides not only have a multitude of courses under their belts, but they are intimately familiar with the terrain—an important quality, since the snow stability changes on an ongoing basis, requiring the operators to constantly assess which slopes are safe to descend.

I love choppers. On some days, I would rather fly around in them than ski. The view is always breathtaking—you can see for hundreds of kilometres in any direction and sometimes you can spot wildlife beneath you. As you near your destination, your heart begins to race and the adrenaline starts to flow. Then the chopper lands. You disembark and cover in the snow as the guides unload the gear. Then the pilot takes off and the sound fades away, leaving you standing in total silence on an untracked peak. Most groups I've been with stand there silently for a few minutes taking it all in. (The guides must be used to this, because they stand in silence as well.) Then everyone gets on his or her gear, and after a brief description of where the guide will be taking you, off you go.

## Fat boy shim

You can rent "fat boy" skis from the operator and they are well worth it—they cut down on the "face shots" but allow most anyone to enjoy the hell experience. I've seen beginner and intermediate skiers who likely would not

have been able to handle conventional gear make great turns for the entire day.

After a few runs you sit down to a hearty lunch of sandwiches, chocolate, cookies, fruit, juice and hot tea. Then it's back into the chopper and off to a new slope. If the weather is socked in, you stay in the gladed areas,

which have some kickass rolls, but if it's clear, you fly to the top of 11,000-foot peaks and cruise glaciers with 100-foot crevasses. After the day is over, you shoot the shit over a beer in their huge log lodge. The guides usually stick around for a brew and tell stories. It's a day you will remember for a lifetime.

## Hard day's flight

A day package at R.K. Heli-Ski (three heli-ski/boarding descents, mountain guide service, powder "fats" rental, breakfast, picnic lunch, souvenir pin and certificate) will run you \$599 per person (including tax). ☉

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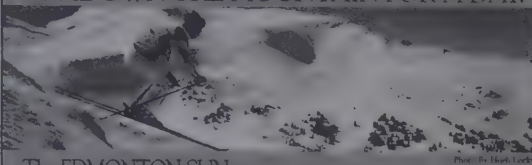
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## Fall Lines

Continued from page 11

Olympics. Pai took the gates in tentative, wide loops, fell several times, climbed back onto the course and slowly crossed the line—only to fall in the finish area. He was more than five minutes off the pace, and eventually got disqualified for missing a gate.

## Burial at ski

A dump of snow covered the hard snowpack in the mountains last week. The snow that came down around Fernie, B.C. was very granular—it was like putting marbles on a hardwood floor. I've been to Polaris Bowl, just above the Fernie Ski Area, and it's not the kind of site that strikes you as posing much of an avalanche hazard. Sadly, however, an avalanche struck five members of a large group of Europeans skiing the bowl. The group managed to save only three of the five.

The tragedy could have been even worse, however, had this not been such a well-prepared group of skiers; they were all equipped with radio beacons, probes, ropes and survival gear. As any avalanche expert will tell you, if you are not found within the first half hour, your odds of surviving are very slim. It took three hours for this group to load the three survivors onto a helicopter and fly them back to the resort.

"There would have been five fatalities if they hadn't saved the other three," said Robin Siggers of the Fernie Alpine Resort pro patrol. "They were well equipped with transceivers, probes and shovels. They were prepared and they recovered three people who had been buried. The group was just in the wrong place at the wrong time. They were incredibly unlucky."

## Spotlight on Vermont

All eyes were on Mount Snow, Vermont during the February 1-4 weekend for the 2001 Winter X Games. Dominating the field was the Canadian contingent, led by New School contenders Phil Belanger, Vinny Dorian and J.F. Cusson, along with some new faces in snowmobiling and snowboarding and some major female forces in Skier X events.

The Winter X Games is an annual gig during which as many as 350 competitors vie against one another in alternative sports like snowboarding, skiing and snowmobiling. Here's a rundown on how Canadians fared at this rippin' 2001 "alternative" competition.

**Men's Skiing Big Air:** As hundreds of spectators gathered along the rims of the Big Air course, athletes skated their legs off, searched for better wax and pulled fences down to get longer runs—all to overcome the grippy snow that was hampering their usual spectacular take-offs. But at the end of the day, it was 17-year-old Tanner Hall—winner of two Big Air events in a row—who pushed ahead, tossing a perfect boned-out switch 720 rodeo tail grab in the third round. The crowd, as it is wont to do, went wild. Hall also took home the 2001 Skiing

SEE NEXT PAGE





BY DAVID DICENZO  
AND JOHN TURNER

*This week, Vue press box fixtures John Dave keep abreast of the Oil's week, pausing only to wonder why exciting hockey pisses off coaches so much.*

**John:** Tuesday night's game against the Kings was a real morale builder—a 5-0 thrashing. It's the kind of game that Oiler fans need to see at least once in a while to restore their faith that Edmonton might be able to hang on to the eighth and final playoff spot.

**Dave:** Spirits were super-low, both on the team and in the community, so the arrival of a squad with allergies to their own blueline paint is timely. You'd hope that it's a sign of a serious stretch run, but who the hell knows with the Oil?

**John:** Did Los Angeles look horrible or was it just me? They lacked character—they looked like a team the New York Islanders could have beaten.

**Dave:** Hey, wait a minute.... We're a team the Islanders have beaten. My Lord, it's come to that, hasn't it?

**John:** The 4-2 loss to the Islanders was just awful to watch. Say, did I mention that the Islanders were the last place team in the NHL? Because Rod Phillips mentioned it hundreds of times that night. The papers wrote about it the following day. At least the team was brave enough to admit that there is no excuse for that kind of performance.

**Dave:** You could send the turnout would be bad early on. That was a perfect example of the complacency and unwillingness to pay the price that Doug Weight was talking about. I think it sends a good message that he cares for this team. Will he be here down the road? Who knows? But as long as he's here, he'll lead. And in Weight, the Oilers have one of the best leaders in the NHL. He hit the nail on the head when he said they were so confident in their abilities that they were making "crazy" passes

down the middle. It's always helpful for someone to stand up and say, "Scoop the shit out from between your ears, fellas." Or something like that. Maybe somebody should have mentioned that before the 6-5 shootout on Saturday.

**John:** The game against Vancouver was hugely different from the night before. The Oil got off to a slow start but once they got into it, the game became very exciting. The players love playing wide-open games like that and the fans love to watch them, but the coaches hate to see that type of hockey. Which leads me to the question, if the fans are the ones paying the players and the coaches' salaries, why don't they give the fans the type of product that they want to see? Makes sense, doesn't it?

**Dave:** If the Trap sends 'em home, why not keep things up-tempo? It would cut down on league-wide injuries, too. Hmmm, satisfying the fan—now that would be stupid, eh? It just shows how wrapped up in themselves players, coaches and especially management have become. The only reason they're employed is because millions of people pay to see them. To ignore what they think is just bad business. And I know for a fact the NHL has lost plenty of customers in recent years. ☹

## Fall Lines

*Continued from previous page*

Big Air victory (his first Winter X gold) along with \$12,000 (U.S.) in winnings. The Canadian entrants were shut out; Lac-Beauport's Philippe Belanger placed 9th, Vinny Dorion of Lafontaine, Quebec finished 10th and J.F. Cusson landed in the 15th spot.

**Women's Snowboarder X:** Next came the Women's Snowboarder X competition, where Canadians were at the top of their game. Canada's Maelle Ricker sped ahead early in the race, but Norway's Line Ostvold stole the lead and ended up with the gold. At the last second, Vancouver's Erin Simmons pushed herself ahead of Ricker as well to earn second place.

**Men's Snowboarder X:** The day belonged to Scott "Scooter" Gaffney from Calgary. In his fourth appear-

ance at the Winter X Games, Gaffney finally took home the gold, beating out 27-year-old Mark Schulz of Oregon and 24-year-old Seth Wescott from Maine.

**Slopestyle and Snocross Finals:** Kevin Jones from Truckee, California placed first in the slopestyle men's division. Canadians did much better in the snocross finals, however, as 25-year-old Blair Morgan of Prince Albert, Saskatchewan, beat his 2000 X Games silver medal performance with a gold this year.

**Women's Skier X:** Aleisha Cline of Sun Peaks, B.C. was back in winning form in this competition. The Canadian was out for blood after her sixth-place finish last year—a far cry from her gold-medal performance in this event at the X Games in 1999.

**Men's Skier X:** While Canadians were serious contenders in this event, it was U.S.-based brothers

Zach and Reggie Crist who dominated the event.

**Superpipe:** Canadians were back on the podium at the end of the Superpipe event. Twenty-two-year-old Natasza Zurek of Vancouver, B.C. scored a silver medal with a 90.00, bettering her bronze medal performance in 2000. ☹

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## BISTROS

**Bistro Praha** (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

**Bridges** (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

**Cafe Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

**Cafe De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

**Carole's Cafe & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

**Cilantro's** on 111th (10322-111 St., 424-

6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

**Manor Cafe** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Matess Urban Bistro** (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. \$\$

**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music fridays and Saturdays. \$-\$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

**Sweetwater Cafe** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chef's Tom and Christian entertain you for lunch, dinner or a late night snack. \$\$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe** on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Cafe** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of peanut soup. \$\$

**Cafe Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Cafe La Gare** (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

**Cafe Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town, all day a la carte menu and monthly opera dinners. \$\$\$

**Cafe Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

**Cafe on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Calabash Cafe** (10630-124 St., 414-6625)

Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, Happy Hour, Dinner or Late Night snack. Come for the food, stay for the party! \$-\$\$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) The best soup and sandwich spot in town! We also have a variety of delicious wraps, salads and entrees such as shepherds pie and lasagna, and desserts supplied by our own bakery. \$-\$\$

**Expressionz Cafe, Market & Meeting Place** (9142 - 118 Ave., 471-9125) Live entertainment Fri & Sat. Artists giftshop. \$

**The Commissary** (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

**Jazzberries Too Cafe** (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

**Julliano's Restaurant & Cappuccino Bar** (11121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

**La Piazza** (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

**Makapaka** (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

**Market Cafe** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

**Misty on Whyte** (10458 Whyte Ave., 433-3512) Gourmet coffees, cappuccinos, home-made soups, sandwiches, bagels and hot lunches. Daily \$3.95 lunch special. \$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Savoy's Gourmet Health Cafe** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. \$

**Steeps** (12411 - Stony Plain Rd., 488-1505) The original tea cafe. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

**Urban Grind** (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2a.m. \$\$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

**Devlin's** (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

**Fife n' Dekel** (9114-51 Ave., 436-9235,

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# DISH Weekly

Continued from previous page

10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 golden fork awards. \$

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health conscious-known for their tasty hummous and veggie burgers. \$

**Insomnia Pub** (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Keegan's Family Restaurant** (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

**Larry's Cafe** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices. \$

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$

**Phatz Restaurant** (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

**The Raven** (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

**Rosie's Bar and Grill** (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

**Shecky's** (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$; dinner \$-\$\$

**Unheard Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfast. \$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great atmosphere. \$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. \$

**Genghis Grill** (10080 Jasper Ave., 422-6197) "A Mongolian food experience". \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The Best Dim Sum in Edmonton. \$

**Man's Cafe** (12520-118 Ave., 452-3672) A super spot for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$

**Marco Polo** (#206, 9700-105 Ave., 428-

3388) The classiest Chinese restaurant in Edmonton. \$

**Shangri-La Restaurant** (14927-111 Ave., 487-6668) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. \$

## CONTINENTAL

**David's** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. \$-\$\$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour. \$-\$\$\$

**The Sidetrack Cafe** (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 402-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. \$

**Teak Room** (11615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs \$\$\$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish & seafood, featuring the seafood lover's feast for two brunch, lunch & dinner. \$\$\$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

## EAST INDIAN

**Aslan Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicy House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. \$\$\$

**The Russian Tearoom** (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best Cheesecake in town. European and Ukrainian cuisine. Palm readings daily. \$-\$\$\$

## FRENCH CUISINE

**Café Amandine** (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

**La Bohème** (6427-112 Ave., 474-5693) A

rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Three Musketeers** (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$

**Normands** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. \$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. \$-\$\$\$

**It's all Greek to me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. \$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. \$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere \$

## IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience \$-\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

**Chianti** (10501-82 Ave., 439-8729) Botelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song-featuring Giovanni himself when he breaks into a heart-stopping aria. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingham Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. \$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious, home-made Italian food \$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$

**That's Aroma** (11010-101 St., 425-7335)

the garlic specialists, offering fine Italian cuisine. \$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$

**Zenari's** on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks - featuring live jazz every weekend. Wheelchair accessible. \$

## JAPANESE

**Grab-a-bite** (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. \$

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave

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# Education 2001

## You turned the labels on me

The proliferation of educational disorders does more harm than good

BY LENA CIMMARRUSTI

From the moment of birth, every creature on the planet must either start learning or die. And while Homo Sapiens gets to coast a little as far as learning to stand, walk and forage for food are concerned, in the long term we are required to assimilate a much greater and more diverse range of information than any other species. And in an age when knowledge is power, our ability to efficiently assimilate information and accommodate rapid technological change has become

increasingly important to economic survival.

It's small wonder, then, that an increasing amount of attention is being paid to identifying and treating learning disorders. But while the motivations behind finding and labelling learning problems may be honourable, all too often such labels are an excuse for failure on the part of parents, teachers and the students themselves. While many learning disorders are very real physical maladies that can slow the learning process for otherwise intelligent young minds, as of yet no one knows for sure what causes many of these disabilities. Yet labels continue to be applied based strictly on a list of behavioural symptoms.

Take Attention Deficit Disorder (ADD) as an example. The list of symptoms includes behaviours such as ignoring details, making careless mistakes, not following through on instructions, fidgeting

and talking excessively. While there is little doubt that these and other symptoms of the disease can lead to big learning problems for a child with ADD, almost any "normal" child under the age of nine could conceivably be diagnosed as having these same supposedly telltale symptoms. As a result, there has been some controversy over the use of this diagnosis. Caregivers may be too quick to label a child as having ADD either to justify using medication to calm a child who is a disruptive influence at home or in the classroom, or simply to provide an excuse for undisciplined behaviour. Obviously, it's completely inappropriate to medicate a child who does not need it, but haphazardly applying such a label can be dangerous in other ways as well, since parents, teachers and students will develop incorrect expectations about the child's potential based on this misleading diagnosis. Standards are lowered and a ready excuse for an inferior performance is always at hand.

Another label commonly featured dur-

ing conversations with elementary school counselors is dyslexia. Affecting up to eight per cent of elementary school children, this reading disability can be a real threat to the educational future of affected children. Most experts suspect dyslexia is the result of the brain's inability to process one or many of the tasks involved in reading, such as an inability to distinguish or separate the sounds of the spoken word or to form images or relate new ideas to those stored in memory. Schools have had some success using remedial reading techniques to get around the difficulties dyslexics have with the printed word, and of course any child who is having difficulty learning a new skill will benefit from extra help. Nevertheless, the question remains as to why a child must live with the label of "dyslexic." What value does the label serve but to brand the child as somehow different from their peers—and act as a ready excuse for failure in future grades?

Despite this danger, we continue to develop names for a growing list of devel-

opmental disorders: Developmental Writing Disorder, Developmental Articulation Disorder, Developmental Expressive Language Disorder, Developmental Receptive Language Disorder, even Developmental Arithmetic Disorder. None of these labels really needs to be defined. They all basically recognize one or another learning problems found in a particular child. So why bother with the label at all? Any parent or teacher worth their salt can identify if a student is having problems with math or writing or speaking. The remedy is to spend the extra time it takes to tackle the problem.

While focussing on ways to help young people overcome learning problems is an honourable enterprise, using a label for every inadequacy a child may present sets a dangerous precedent. Not only does it give them an excuse for their poor performance, but it teaches them that they are not responsible for their own actions or inadequacies. Instead, they have a "disorder," something they cannot help, and which someone else must help them overcome. ●



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## Music Notes

BY WAYNE ARTHURSON

### Hi, Society

**Mad Bomber Society • Sidetrack Café • Wed, Feb 28** It's two months late, but Rich Bomber is elated that the debut record by local ska-manics Mad Bomber Society has finally seen the light of day.

"We're all stoked about it," he says enthusiastically. "We think we've made a pretty good statement with it."

The album, entitled *A-tom-ic A Go-Go*, was supposed to come out back in December, but technical hassles and manufacturing snags delayed the release. Bomber says he's happy with the album, but there are still a few bits that provoke the odd shiver.

"I've been told by countless musicians in the industry that you'll never be totally happy with your debut album," laughs the frontman. "You could work on it for a decade, and never get everything exactly how you want it to be. Still, I'm happy with about 99 per cent of what's there—it captures the raw energy of the band at this moment in time."

The distinctive Two Tone flavour of the Bombers will be spread across the country, as the group is negotiat-



ing with Scratch Distribution to get the album in stores from coast to coast. They also hope to hit the road this spring. "We're just trying to figure out how we're going to do it," Bomber explains. "We've got people in school right now, so when they're all done in April, we'll head out there and kick some butt!"

Wednesday's all-ages bash will be an inauguration of the band's newest member, Eric Budd. The former Clone has become a "utility Bomber," as Bomber puts it, filling in on bass and keyboards when needed. The inclusion of Budd comes at a perfect time, because the Bombers are temporarily without their regular bassist, who is currently out of town on other business. "We've played with the Clones lots of times," explains Bomber, "and whenever we'd do an encore, we'd bring them up onstage with us. Eric's on the same wavelength as us and he's a talented kid."

Bomber is also looking forward to rocking the Sidetrack stage with the two opening acts, the Everymen and the Crazy 8's. There's a special connection between the Bombers and the pop-punk Everymen: founding Bomber Mal left the group to form the Feds, who then went on to form the Everymen. The result is a gig where everything comes full circle.

"They are so tight and talented," Rich laughs. "We feel like we've got butterflies whenever we see them."  
—DAVE JOHNSTON

### Trick and rhyme

**The Trick Act • New City Likwid Lounge • Thu, Feb 22** One of these days, vows Trick Act drummer Ian Russell, the mainstream music industry is finally going to pull its head out of the sand and notice the vibrant

SEE NEXT PAGE

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... where playing where and when this week

### Thursday

Feb. 22—Russell Jackson at Blues on Whyte • Cosmic Cowboys at Casino Yellowhead • The Stone Merchants at Druid • Chris Andrew Trio at Four Rooms Restaurant • 54-40, Bob Kemmis at Joint Rock Room • Richard Blaze at Lion's Head Pub • Ken McKay at Longriders Saloon • Parkade, Triddi Act at New City Likwid Lounge • Alexis Kochan and Paris to Kyiv Ensemble at Provincial Museum Theatre • Mark Tyler at Rev • Bill Jackson at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Capilano • Duff Robison at Sherlock Holmes WEM • The Rockin' Highlifers at Sidetrack Café • Geoff Berner, Kris Demeanor, Carmal de Forest at Sugarbowl Café (University) • The Brewkewals at Sweet Rocks • King Muskafa at Tin Pan Alley • The Mahones at Urban Lounge • Trio David Parker, Richard Underhill at Yardbird Suite • Chris Andrew Trio at Zenan's on 1st

Landon Cummings and the Confusion at J.J.'s Pub • Mr. Lucky at Lion and Crow • Richard Blaze at Lion's Head Pub • Ken McKay at Longriders Saloon • Rault Brothers Band at R&B Club • The Meatbags at Rumors Pub • Bill Jackson at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Capilano • Sam August at Sherlock Holmes WEM • The Rockin' Highlifers at Sidetrack Café • Geoff Berner, Kris Demeanor, Carmal de Forest at Sugarbowl Café (University) • The Brewkewals at Sweet Rocks • King Muskafa at Tin Pan Alley • The Mahones at Urban Lounge • Trio David Parker, Richard Underhill at Yardbird Suite • Chris Andrew Trio at Zenan's on 1st

Lucky at Lion and Crow • Richard Blaze at Lion's Head Pub • The Supersuckers, Les Tabernades, Shady Pines at New City Suburbs • Rault Brothers Band at R&B Club • Colin James at R&B • Taofit Sun at Recla's Campus Pub • Vedanta, Red Seed, Twentyfold at Rev • Bill Jackson at Sherlock Holmes Capilano • Sam August at Sherlock Holmes WEM • Duff Robison at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • The Jump Daddies at Sidetrack Café • Nuf Sed Vocal Jazz Ensemble at St. Andrew's United Church • Ann Friend and Syndicate, Johnny Galactic at Stars • King Muskafa at Tin Pan Alley • Mustard Smile at Urban Lounge • Brett Miles, A Company of One at Yardbird Suite

### Sunday

Feb. 25—The Realones, Luann Kowalek, Chris Smith at New City Suburbs • Kevin Marsh at Second Cup (Jasper Ave) • Assemblage Point, Lion for Real, Year of the Panda, Skid Daddy and the Paws Shop at Sweet Rocks • Adam Gregory, Amanda Stott at Winspear Centre

### Monday

Feb. 26—Tim Williams at Blues on Whyte • Doug Stroud at Lion's Head Pub • Leaving Elliot at O'Byrne's • Shane Young at Sherlock Holmes WEM • Raised Fist, Fast Offense, Ingridence, Generation Condemned at Sidetrack

Café

### Tuesday

Feb. 27—Tim Williams at Blues on Whyte • Doug Stroud at Lion's Head Pub • Joyce Smith, Rodeo Wind at Longriders Saloon • Tim Becker at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes WEM • The Groove Alliance, Tammy Weis at Sidetrack Café

### Wednesday

Feb. 28—Tim Williams at Blues on Whyte • Doug Stroud at Lion's Head Pub • Joyce Smith, Rodeo Wind at Longriders Saloon • Tim Becker at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes WEM • Mad Bomber Society, Krazy 85 at Sidetrack Café • Plastidine, Vedanta at Urban Lounge

### Thursday

Mar. 1—Tim Williams at Blues on Whyte • Doug Stroud at Lion's Head Pub • K.C. Jones at Longriders Saloon • Tippy Agogo, Jason Codie, Dale Ladouceur, Eddie Patterson at New City Suburbs • Dwayne Allen at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Shane Young at Sherlock Holmes WEM • Rottling Fruit at Sidetrack Café • Barenaked Ladies, Chantal Kreviazuk at Silver Birch Centre • Rake, Exit 303, Lemon Juice at Urban Lounge



# Music Notes

Continued from previous page

music communities of Calgary and Edmonton.

"I really feel that before the end of the year there's going to be a national spotlight of what's going on in Alberta," he says. "Why are all these great bands coming out of the scene? Why are there 10 or more bands in Calgary playing great contemporary music? It's really prosperous right now. There's a lot going on. A lot of cross-pollination and lot of people interested in what other peoples are doing, a real sense of community. And there seems to be a similar thing happening with an Edmonton/Calgary relationship."

The Trick! Act have been part of the Calgary scene for about three years—Russell is also a part of Calgary's Catch and Release Recording Collective—and have just released their first CD, *A Spatial Plot Thickens*. The music is a blend of complex melodies and dissonant harmonies with lead singer/guitarist Clinton St. John almost talking his lyrics instead of singing. In a sense, the band's performances are more like poetry readings backed by thick musical murk.

"Our material has a lot more texture to it now than compared to the CD," Russell says. "Adding another guitarist brought in another melodic layer to the music." He's referring to the recent addition of guitarist/key-boardist Rory Hanchard, former member of the Edmonton group and Parkade forebear Musical Plants, who, except for one track, does not play on the CD. Prior to Hanchard's coming on board, the Trick! Act was a four-piece with Russell, St. John, Jordan Tettensor on guitars and Mark McCaul on bass.

"Clint wanted to try something new, to experiment with frequencies he could not get with his instrument," says Russell. "He wanted to get that continuous tone and oscillating waver-sounding sound, those super-sonic frequencies that you can't get with a guitar."

The band is currently planning a May tour of the west coast and the Pacific Northwest with fellow Calgary-ans Summerlad; later in the summer, they'll be heading east, hopefully making it as far as Montreal.

## Electric Shadyland

**Shady Pines • Opening for the Supersuckers • New City Suburbs • Sat, Feb 24** Contrary to Whitey Houston's comments in the February 8 installment of Music Notes, the one-eyed bastard does like to rock. That's right: Brent Oliver, leader of the country-rock band Shady Pines and former member of Slow Fresh Oil, has bought himself an electric guitar. Remember, you heard it here first.

"I spent \$275 to buy an electric guitar and it rocks," says Oliver. "It's the funnest thing ever. It's way easier than acoustic, but I break more strings 'cause I like to hit it really hard. I just need an amp now. I'm borrowing one for the show."

Instead of their typical hurtin' acoustic country music, the four-piece Shady Pines will be rocking out for their short 35-minute set Saturday night as the openers for those infamous Seattle rockers, the Supersuck-

ers.

"We're going to be putting on a rock show," explains Oliver. "We'll be doing all our songs on electric guitar. We're not playing any acoustic at all."

Oliver admits that opening for the Supersuckers (also on the bill are the rocking Les Tabernacles) might be a little weird because they've never played in front of that many people before. "Our first show was with the Corb Lund Band and there were about two to three hundred people crammed into Mickey Finn's, but this one is going to be different," he says. "I don't know if anybody is going to come to see us, but it will be interesting. I'm a little worried that some of the Supersucker fans will be calling us pussies, but I don't care. I'm not getting paid that much money anyway."

Following Saturday's show, Shady Pines will be heading to Calgary for a show with Aaron Booth and Oliver's former Slow Fresh Oil-mate Lyle Bell. Shady Pines will be switching back and forth between the acoustic stuff and the more electric stuff. "There are some songs now that I've reworked cause I got an electric guitar," he says. "It's much more fun and I do like to rock. Whenever people say I don't like to rock, it's obvious a personal problem that they have. Beside, I don't really take music advice from a guy who has more hair on his mouth than he does on his head. And you can fucking print that."

## Dean angst

**Twentyfold • The Rev Cabaret • Sat, Feb 24** Matthew Dean of local rock foursome Twentyfold is excited. You can hear it in the upbeat, energetic tone of voice with which he talks about his six-month-old band. Dean has plenty of reasons to be in this state: Twentyfold was offered a great chance last weekend opening for the Northern Pikes at Red's, and the local group stepped up to the challenge and played the best show of their lives.

"We took everybody by storm and it was fabulous," Dean says, diplomatically skirting the fact that they blew the Pikes away. "If you look at crowd response, ours compared to theirs, I noticed we got a louder crowd response. We got a bunch of girls in front of the stage dancing and I had never seen them before in my life. They were grinding away and we started to get more interactive with the crowd."

Twentyfold's performance made them a lot of fans who they hope will come see them play this Saturday at the Rev, when once again they'll be the opening act. Other bands on the bill are Vedanta and Winnipeg's Red Seed. They also caught the eye of industry people in the Red's crowd and signed on with a manager who was impressed with the band's performance.

Twentyfold may be a new band, but the members—Dean on bass, Ian Cox on drums, Kynan on lead vocals and guitar and Shawn Zen on guitar—have been part of Edmonton's music community for a while, playing with bands such as Billingsgate, Sykosematic and Sweet Alibi. The lineup has the best chemistry Dean has even seen. "We're the type of band you put in a rehearsal room and we'll write you a

song like that," he says. "I've never felt this strong about a relationship in a band in all the years I've played. It's actually a dream come true. I can't wait to rehearse or play a show."

Twentyfold's music fits in well with the modern alt-rock style ("We like a little tiny note and build it up to an explosive crescendo—that's the best way to describe our music," says Dean) and they plan to remix their demo EP, add some new songs and release a full-length disc.

One of the more interesting aspects of Twentyfold's stage show are the props the band likes to trot out. Dean is a scenic carpenter at the Citadel Theatre, so he likes to use his craft to augment their live performances. "We wanted to bring things out at Red's," he says, "but I didn't feel comfortable putting these things in front of the Northern Pikes. The Pikes were cool, but the road manager wasn't into us bringing out props."

For more info on the band, check out their website at [www.twentyfold.net](http://www.twentyfold.net).

## The Uday show

**We Are With You Indian Earthquake Benefit • Convocation Hall, University of Alberta • Mon, Feb 26** Tabla player Uday Deshpande knows firsthand the damage an earthquake can cause. Deshpande grew up in the city of Pune, near Bombay. "In 1992," he says, "there was an earthquake in my state. So I have seen how bad it can be and can imagine what it is like for the people suffering from the recent earthquake. We have to do something for them. I'm very happy to help my brothers in India who are now having problems."

Deshpande and a number of musicians from the east and the west are gathering together for a benefit concert to help the victims of the recent Indian earthquake. The show will take place Monday at Convocation Hall in the U of A Arts Building. The show starts at 8 p.m.; tickets are \$10 for adults and \$5 for students and seniors.

The show will also feature sitar player Amelia Maciszewski and sarangi performer Regula Qureshi (who both organized the show). Deshpande will be backing up Maciszewski, performing solo and then joining local musicians Terry McDade, Brett Miles and others, playing some of his own compositions which draw upon both eastern and western musical traditions.

"It's very new kind of music," he says. "I guess we can call it New Millennium music or something like that, because it cannot be treated as rock music or pop music. It's just tune-based music where each musician's creativity is used. I'm looking forward to joining hands with these musicians and the other musicians in town."

For more information on the concert, contact the U of A Department of Music at 492-0601. Donations for earthquake victims are also being accepted at the show.

## Nodefense

Last week's Music Notes contained an item about a February 24 show at Sweet Rocks featuring Indefenceof and guests Generica. Because of a change in Indefenceof's lineup, that show has been cancelled. ☉



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# MUSIC Weekly

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Deadline is 3pm Friday.

Turn to "More Music" on page 20 for day-to-day listings.

## ALTERNATIVE

**FULTON PLACE COMMUNITY CENTRE** 6115 Fulton Rd. SAT 24 (6:30pm door): Knee Deep In Grass, The Bee Feeders. All ages, licensed event. TIX: \$5 @ Blackbyrd Myozik, Sonix; \$8 @ door.

**NEW CITY LIKWID LOUNGE** 10161/57-112 Street, 413-4578. THU 22: Parkade, Trick Act. SAT 24: Suburbs: The Supersuckers, Les Tabernacles, Shady Pines. TIX: @ Freecloud, Sonix, Blackbyrd Myozik, Farside, New City. SUN 25: The Realones, Luann Kowalek, Chris Smith THU 1: Tippy Agogo, Jason Codie, Dale Ladouceur, Edley Patterson. FRI 2: Jerry and The Sons of Rhythm Orchestra-CD recording weekend, Ford Pier (keyboards), The Ronnie Hayward Trio

**REV** 10030-102 Street, 424-2851. THU 22: Mark Tyler. SAT 24: Vedanta, Red Seed, Twentyfold. TIX: \$5, FRI 2: 70 Sunshine, Dvine, Woodabeen, MI-5. TIX: \$5. SAT 3: Chunk, Fly, Ladybugg. TIX: \$5.

**SWEET ROCKS** 10203-116 St. THU 22: Dr Yvo's Terrestrial Resonance. FRI 23: The Brewkowskus (punk). SUN 25: Punk Night: Assemblage Point, Lion for Veal, Year of the Panda, Skid Daddy and the Pawn Shop.

## BLUES AND ROOTS

**THE ARDEN** 5 St. Anne St., St. Albert, 459-1542, 451-8000. FRI 23 (7:30pm): Bill Bourne, Lester Quitau, Madagascar Slim (folk, Celtic, world)

**THE ATLANTIC TRAP AND GILL** 7704 Calgary Trail S., 432-4611. \*Every THU: Open Mike Night hosted by Leona. FRI 23-SAT 24: Leona and Rhino.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Avenue, 439-1082. \*Every SAT (3-6pm): Hair of the Dog. SAT 24 (3-6pm): Tippy Agogo. SAT 3 (3-6pm): Ford Pier.

**BLUES ON WHYTE** 10329 Whyte Avenue, 439-3981. THU 22-SAT 24: Russell Jackson. MON 26-SAT 3: Tim Williams.

**CAFÉ AMANDINE** 8711-82 Ave., 465-1919, 477-8281. FRI 23: (6:30-8pm): Drum and dance workshop, (8:30-12): Kassak with David Thiaw and his ensemble Domba. TIX: \$15 workshop; \$12 dance; \$20 workshop and dance.

**DOWNTOWN STUDY HALL PUB** 10345-106 St. \*Every FRI (8-11pm): Live music. FRI 23 (8-11pm): Natalie and Andrew (singer/songwriters). FRI 2 (8-11pm): Turtle Crossing (roots/pop duo).

**THE DRUID** 11606 Jasper Avenue, 454-9928. THU 22: The Stone Merchants (original roots, rock).

**EXPRESSIONZ CAFÉ MARKET AND MEETING PLACE** 9142-118 Avenue, 471-9125. FRI 23 (8pm): Karyn Stirling and Connie Collingwood, with Craig Shaker and Karla Anderson. SAT 24 (7:30pm): North Edmonton New Democrats fundraiser: The Bissett and Watt Orchestra, Leo Campos, Robert Clinton and more. FRI 2 (8pm): Bradford Pettigrew with Dale Ladouceur and Eddie Patterson. SAT 3: Open Stage with Randall Walsh

**FIDDLER'S ROOST** 8906-99 St., 439-9788. \*Every MON (7:30pm): Country Music Jam. \*Every TUE (7:30pm): Fiddle Jam. \*Every THU (7:30pm): Open Jam. SAT 24 (8pm): Talent Night.

**FULL MOON FOLK CLUB** Bonnie Doon Hall, 9240-93 Avenue, 438-6410, 420-1757. SAT 24: Tom Phillips and The Men of Constant Sorrow (country). TIX: Advance tickets @ TIX on the Square.

**THE GRINDER RESTAURANT AND BAR** 10957 124 St., 453-1709. FRI 23-SAT 24: Marshall Lawrence Band.

**LION AND CROW** 367 St. Albert Trail, St. Albert, 460-8044. FRI 23-SAT 24 (9pm-1am): Mr. Lucky (blues, boogie, Rockin' R&B).

**O'BRYNE'S** 10616 Whyte Avenue, 414-6766. THU 2: Celtic Rock Night. SUN 25: Open mic: Joe Bird. MON 26: Leaving Elliot featuring Amber Suchy. TUE 27: Irish Jam Session. THU 2: Celtic Rock Night. SUN 4: SUN 25: Open mic: Joe Bird.

**PROVINCIAL MUSEUM THEATRE** 424-2915. THU 22 (7:30pm): Alexis Kochan and Paris To Kyiv Ensemble (Ukrainian/world).

**THE R&B CLUB** 9271-34 Ave., 490-5469. FRI 23-SAT 24: The Rault Brothers Band. \$3 cover.

**SECOND CUP** 10303 Jasper Ave. \*Every THU (7:30-10:30pm): Ron Taylor's open stage. \*Every SUN (8-10:30pm): Live music. SUN 25 (8-10:30pm): Kevin Marsh (classical guitar). SUN 4: Don Berner (solo sax).

**SIDETRACK CAFÉ** 10333-112 Street, 421-1326. \*Every SUN: Variety Night. THU 22 (9pm): Moses Mayes and the Funk Family Orchestra, Red Seed, Rachel Owen. \$5 cover. FRI 23 (9pm): The Rockin' Highliners (swing, rockin' blues), \$10 adv., \$12 @ door. Adv. ticket @ Sidetrack, TicketMaster. SAT 24 (9pm): Party Night: The Jump Daddies (swing). \$5 cover. SUN 25 (8pm): Variety Night: Comedy Show by the Comedy Factory, DJ Dudeman, The Dalai Lamas. \$5 cover.

**MON 26 (7pm): All Ages Punk Metal: Raised Fist, Fast Offensive, Indignance, Generation Condemned. All-ages licensed event. TIX: \$10 @ Sidetrack, Blackbyrd Myozik, Farside WEM. TUE 27 (9pm): Kinky Tuesdays: The Groove Alliance, Tammy Weis (jazz). \$5 cover. WED 28 (8pm): Mad Bomber Society-CD Release Party (Ska), The Everymen, Crazy 8's. TIX: \$6. adv., \$7 @ door. Tickets @ Sidetrack, Freecloud Records, Blackbyrd Myozik.**

**THU 1 (9pm): Rotting Fruit. \$5 cover. FRI 2 (9pm): Sidetrack Rocks Fridays: Exit 303 (alt rock). \$5 cover. SAT 3 (9pm): Party Night: Ian Stewart and the Untouchables (blues-rock). \$5 cover. SUN 4 (8pm): Variety Night: Comedy Show by the Comedy Factory, DJ Dudeman, Big Bang Band. \$5 cover.**

**SOUTH EDMONTON LAKE COMMUNITY HALL** SAT 3 (7:30): Marv Machura (folk singer/songwriter), Ron Taylor (folk singer/songwriter), Kemp Koury (traditional country). TIX: \$5 donation @ door. Benefit concert for the Alberta Injured Birds of Prey Society toward the rebuilding of the Raptor Shelter that was recently destroyed by fire.

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. \*Every FRI: Original live music. FRI 23: Geoff Berner, Kris DeMeaneor and Carmalga de Forest. \$3 cover.

**UPTOWN FOLK CLUB** Queen Mary Park Community Hall, 10844-117 St. FRI 23 (7pm musician sign-up): Open stage. TIX: \$3; members free.

## CLASSICAL

**CONVOCATION HALL** Old Arts Building, U of A Campus. MON 26 (noon): University Organ Students Concert: Ondrea Fehr, Jennifer Goodine, Hyo-Young Park, Natalie van Brabant. Free. MON 26 (8pm): Benefit Concert for Earthquake Victims in India: Ramday (tabla), Amelia Mciszewski (sitarist), Regula Qureshi (saarang), and the U of A's Indian Music Ensemble, Terry McDade (harp), Brat Miles (sax), Brad Bowie (guitar), Bali Panesar (percussion). TIX: \$10 adult, \$5 student/senior. Proceeds to the Red Cross.

**EDMONTON OPERA** Jubilee Auditorium. 429-2000. SAT 24, TUE 27, THU 1: *Così fan tutte* by Wolfgang Amadeus Mozart.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Square, 99 St., 102A Ave., 428-1414. SAT 3 (2pm): Symphony for Kids: Judy and David's Symphonic Adventure. SUN 4 (2pm): Symphony on Sundays: Richard Roberts and Felix Parra (violin). FRI 23 (8pm): *The Heart of the Beat—An Evening of Swing*: Featuring George Haden and the New Orleans Connection with the Edmonton Symphony Orchestra. Proceeds benefit the Cardiac Care Unit at the Misericordia Hospital. TIX: \$45-\$55. Gala tickets including post-concert reception and mini-concert available for \$100 @ Winspear Centre Box Office.

**HORIZON STAGE** 1001 Calahoo Rd., Spruce Grove, 962-8995. SUN 4 (2pm): Classical Matinee. TIX: \$20 adult; \$17.50 senior; special ticket price \$7.50 student.

**MCDUGALL UNITED CHURCH** Banquet Hall, 101 St. Jasper Ave., 468-4964. WED 28 (12:10-12:50): Music Wednesdays at Noon: Gordon Ritchie (Celtic harp). Free.

**WINSPEAR CENTRE** 428-1414, 1(800)563-5081. FRI 2 (7pm door): Steve Earle and The Dukes, Stacey Earle. TIX: \$32.50.

## COUNTRY

**WINSPEAR CENTRE** 428-1414, 1(800)563-5081. SUN 25 (7:30pm): Adam Gregory and Amanda Stott. TIX: \$27.75 @ Winspear Box Office. Presented by Global Country. Fundraiser for the organization and to promote Canadian country music.

## JAZZ

**FOUR ROOMS RESTAURANT** 102 Avenue entrance Edmonton Centre, 426-4767. THU 22 (9pm): The Chris Andrew Trio.

**IRON BRIDGE** 12520-102 Ave, 482-5620. SAT 24 (12:30-3pm): Saturday Jazz Brunch: Tammy Weis Trio.

SEE NEXT PAGE

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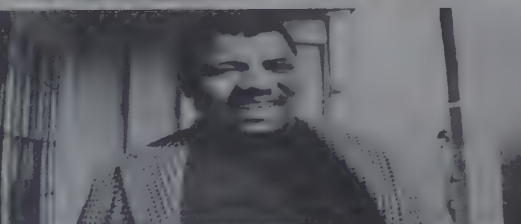
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# LIVE JAZZ

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Chris Andrew Trio





Alexis Kocian is a Winnipeg-based musician and scholar who has created fascinating a musical hybrid of traditional Ukrainian styles with contemporary arrangements. Her *Paris to Kyiv Ensemble* has toured throughout Canada, the United States and Russia, and earned critical acclaim at every stop. Their fourth and most recent album, *Prairie Nights and Peacock Feathers*, draws a thread from pre-Christian era melodies straight through to the present day. Take a trip down to the Provincial Museum Theatre tonight (Thursday) and discover some world music with a twist.

## MUSICWeekly

Continued from previous page

### ST. ANDREW'S UNITED CHURCH

9915-148 Street, 420-1757, 482-7649, 4201-1757. SAT 24 (6:30pm) auction, 7:30pm concert: Nuf Sed Vocal Jazz Ensemble (part of Edmonton Columbian Choirs). TIX: \$10 adult; \$8 senior/student @ TIX on the Square.

**TIN PAN ALLEY** 4804 Calgary Trail South, 702-2060. THU 22: Alien Rebels (rockabilly). \$3 cover. FRI 23-SAT 24: King Muskafa (urban, funk, reggae). \$5 cover.

**YARDBIRD SUITE** 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428. •Every FRI: Non-smoking nights. •Every TUE: Jam Session. FRI 23 (8pm door): Trio David Parker with Richard Underhill. TIX: \$7 member; \$11 guest. SAT 24 (8pm door): Brett Miles presents A Company of One: Brett Miles (sax, flute, percussion), Bill Jamieson (sax, flute, percussion), Gary Myers (bass), Bryan Sim (piano), Dwayne Hrynkiw (percussion), Mario Arena (percussion). TIX: \$5 member, \$9 guest. FRI 2-SAT 3: Lisa Otey (blues).

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. www.jazz@zenaris.com. FRI 23 (8-midnight): Chris Andrew Trio.

### PIANO BARS

**THE LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 22-SAT 24: Richard Blaze. MON 26-SAT 3: Doug Stroud.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Avenue, 463-7788. THU 22-SAT 24: Bill Jackson. THU 1-SAT 3: Dwayne Allen.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Avenue, 426-7784. THU 22-SAT 24: Sam August. TUE 27-SAT 3: Tim Becker.

**SHERLOCK HOLMES W.E.M.** 444-1752. THU 22-SAT 24: Tim Becker. MON 26-SAT 3: Shane Young.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Avenue, 433-9676. THU 22-SAT 24: Duff Robison. WED 28-SAT 3: Shane Young.

### POP AND ROCK

Also see VUEB Weekly on page 30.

**CASINO EDMONTON** 7055 Argyll Road, 463-9467. FRI 23-SAT 24: The Sam Hill Band. No cover. FRI 2-SAT 3: Country in the City.

**CASINO YELLOWHEAD** 12464-153 Street, 463-9467. THU 22-SAT 24: Cosmic Cowboys. THU 1-SAT 3: Country in the City.

**CLUB 2000** 108 St., Kingsway Ave., 479-4266. FRI 23-SAT 24: Swamp.

**HEIGHTS TAPHOUSE** 9020 McKenney Avenue, St. Albert, 458-9857. SAT 24 (10pm show): Illusions. \$3 cover @ door.

**ITALIAN CULTURAL CENTRE** 14230-133 Ave., 454-9656. SAT 3: Chrysalis.

Western Mardi Gras 2001: Men in Black. Fundraiser in support of people with disabilities. TIX: \$50 incl dinner.

**J.J.'S PUB** 13160 118 Ave., 451-9180. •Every WED: Open stage hosted by Javed Band. FRI 23: Landon Cummings and the Confusion (blues, rock). SAT 24: Deep Fine Grind (rock). \$3 cover.

**THE JOINT ROCK ROOM** WEM, 882-170 St., 486-3013. THU 22: 54-50 with Bob Kemmis. TIX: \$15 adv., \$20 @ door

**LONGRIDERS SALOON** 11733-78 St., 479-7400. THU 22-FRI 23: Ken McKoy. \$4 cover. SAT 24: Ken McKoy. Fundraiser for the Canadian Burn Foundation. \$5 donation. (3-7pm): National Singing Contest Finals. TUE 27: Joyce Smith, Rodeo Wind \$3 cover. WED 28: Joyce Smith, Rodeo Wind. Long Jam. THU 1: KC Jones. \$4 cover. FRI 2-SAT 3: KC Jones.

**PARLIAMENT** 10551 Whyte Avenue, 434-5366. THU 22 (8:30pm): DJ Tiesto from Holland with Solo, Geoffrey J. and Styles. FRI 23: Fehav with Ice and Kwake, The Gallery with DJ Concept. SAT 24 Euphoria with Code Red.

**RED'S** WEM, 487-2066, 451-8000. SAT 24: Colin James. TIX: \$14.95 adv., \$19.95 day of. FRI 2: Kashmir (tribute to Led Zeppelin). TIX: \$4 adv., \$6 day of.

**REOLAS CAMPUS PUB** 10805-105 Ave SAT 24: Taoist Sun (rock). \$4 cover. FRI 2 Darksand (heavy rock/metal). \$3 cover. SAT 3: Metal Show: Butcher'd, Thorazine, Anchored Soul.

**RUMOR'S PUB** 9006-132 Ave., 473-7410. FRI 23-SAT 24: The Meatbags

**SKYREACH CENTRE** THU 1 (6pm door): Barenaked Ladies, Chantal Kreviazuk. TIX: \$35.50, \$45.50

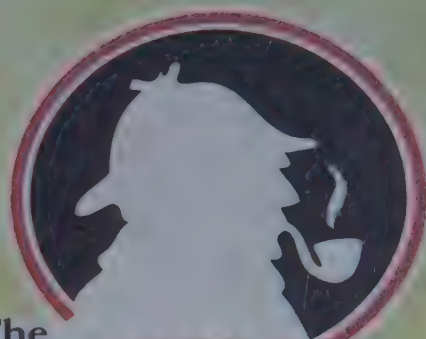
**STARS** 10545 Whyte Ave., 434-5366. SAT 24 (9pm door): Ann Vriend and Sydicate, Johnny Galactic

**TIM'S GRILL** 7106-109 Street, 413-9606. •Every WED: Karaoke. •Every SAT Open Stage.

**TIN PAN ALLEY** 4804 Calgary Trail South, 702-2060. THU 22: Alien Rebels (rockabilly). FRI 23-SAT 24: King Muskafa (urban, funk, reggae)

**TRADE NIGHTCLUB** 10089 Jasper Ave., THU 22: Faculty of Fun w/ DJ Lefty requests. FRI 23: DJ Celcius w/ Mc Effect, Davey James. SAT 24: Main room: God's Kitchen w/ DJ Fergie, Crunchie and Charlie Mayhem. House Room upstairs: Ryan Mason, Tripswitch, Junior Brown, Ikaro. SUN 25 (11am): Breakfast at Tiffany's w/ Icaro, Derkin, Tiff-Slip, Anoth Donahue.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every MON: I.R.S. Mondays w/ DJ Gilligan. THU 22 (7-9pm): Dave Matthews-CD Release. (10pm): Woodabreen. \$3 cover. FRI 23: The Mahones. SAT 24 (10pm): Mustard Smile. \$5 cover. WED 28 (9:30pm): Plasticine, Vedanta. \$5 cover. THU 1: Red, White and New: Rake, Exit 303, Lemon Juice. \$5 cover. FRI 2-SAT 3 (10pm): Matthew's Grin. \$5 cover.



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SELLING FAST

VUE WEEKLY Music World



# The 411 on 54-40's 20th

Seminal Canuck band celebrates two decades together

BY ELIZABETH CHORNEY

Here's a tidbit that'll make you feel old: this past New Year's Eve, 54-40—a band that every good Canadian kid has gone to see live at some point in their post-secondary life—celebrated its 20th anniversary. Yes, the same 54-40 who had hits with "I Go Blind" and "She-La" are 20 years old. Even more amazing, last year also saw the release of *Casual Viewin'*, the ninth 54-40 studio album, which is just as fresh, innovative and relevant as anything the band has ever recorded. In an industry where even phenomenal bands usually fizzle out before they hit the decade mark or fall comfortably into formula, 54-40 have joined the rare list of bands like R.E.M. and the Cure (hey, their last album was great) who still have got it. Bass player Brad Merritt says that not only can he believe the band is two decades old—he revels in the fact.

"It's a source of pride for me—it's a badge of honour," he says. "To really appreciate what it means, you'd have to have played in a band for two or three or four years. I think we're pretty much the longest-running act in this country, anyway. I believe it, I like it—it's a good thing."

## Greed trap

So, how did they do it? How did they avoid the traps of monotony, boredom, greed, ego and all the



54-40, standing their two decades together

other things that kill perfectly good bands once they start to age? In some respects, it's the intangibles that hold 54-40 together—things like friendship, the right combination of personalities, a sense of purpose, a flow of ideas. But, there were other, more tangible factors as well. Last summer, after the recording of *Casual Viewin'*, the band took a 20-day trip around the world, stopping in places like Bangkok, Nairobi and Casablanca to shoot videos and promotional stills. A band that visits the exotic corners of the world together stays together?

Apparently so; Merritt says that the trip straightened the band's already solid bond.

"It's one of the things that keeps you together in the sense that it is a shared experience," he says. "And that's one of the things you're looking for as a group. That's why you tour Europe and go to the U.K. five times—places where it's a great experience and you might be received very well and you might even sell a few records. But you're not really making a living going there and the trip around the world fits that bill."

SEE PAGE 28

rock  
preVUE



BY DIANNE DONOVAN

## Curse of the Demons

**Trio David Parker • With Richard Underhill • Yardbird Suite • Fri, Feb 23** This Friday, as part of its Canadian Jazz series, the Edmonton Jazz Society presents ex-Shuffle Demon saxophonist David Parker and his trio along with special guest (and Demons co-founder) Richard Underhill. Gone are the costumes and wacky antics; Parker's built a trio that is comfortable enough to let their music speak for itself.

The band has one disc, *The Blue Wall*, to its credit (with another soon to be released). The 1998 recording features a couple of sturdily reconstructed standards—"Monk's Dream," "My Heart Belongs to Daddy"—but the band really shines on their originals.

The trio explores odd time signatures with numbers like "Ninka" (which is in 9/4), and with the help of vocalist Tena Palmer pushes the boundaries of intonation as they bend and stretch over the angular but haunting "Lang Xanged." Clearly this is a band that enjoys taking chances—and their sense of derring-do can only be enhanced in a live setting.

Parker was born in Windsor, Nova Scotia. In 1983 he moved to Toronto to study privately while getting some hands-on experience playing in the big city. One mere year, later he co-founded the Shuffle Demons, whose wild videos and costumes made them the first Canadian jazz group to really take advantage of the popular media. The group was wildly successful, but 10 years later, and after many Canadian and European tours, it was time for Parker to move on. He found a lot of work and artistic stimulation with a variety of bands in Quebec City, as well as in his own Celtic-Cajun group Jig's Up!

Joining Parker and Underhill at the Suite will be Quebec City-born Pierre Cote, one of the most in-demand bassists on the scene, having recorded with Trio François Carrier and Gilles

Bernard, and drummer Raynald Drouin.

## I can see Brett Miles

**Brett Miles presents A Company of One • Yardbird Suite • Sat, Feb 24** When local sax-man Brett Miles was living in New York, he found work in a number of bands playing standards. After four years of that, in the late '80s, Miles got the opportunity to be part of Company of One, a percussion-and-sax-oriented band led by the late Vince Williams, a tenor and soprano saxophonist who was also a composer and a busy actor with several stage, television and film roles to his credit.

Miles looks back on Company of One with a lot of fondness; this Saturday will see the rebirth of the band and he says he is "looking forward to an exciting and uplifting night of inspirational instrumentals," some of them written by Williams and some of them new compositions by Miles. It promises to be not only a homage to a friend but a testament to the spirit as well. (Take note: there have been a few changes to the lineup from the information printed in the EJS Newsletter.)

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


MARCH 1

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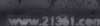
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
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# Ladies sing the blues

Quirky popsters grow up, get welcomed home with *Maroon*

BY DAVE JOHNSTON

**B**eating a stigma isn't easy. For 10 years, Canadians have seen the Barenaked Ladies as a pack of immature pranksters, singing smarmy songs about grade school love and mugging at every camera in sight. They became something of an embarrassment, really, like an obnoxious relative.

Ed Robertson is painfully aware of people's perceptions of his band in Canuck land. Ever since the Ladies made their spectacularly successful voyage into the American market, they've gained some perspective on their homeland as they bask in the glow of Yankee adoration. You see, the Americans have grown quite fond of the Ladies, encouraging the band to plow on despite the barbs flung at them from our side of the border.

"It's been kind of a thorn in our side for a while, but I think we were lying in the bed we made," Robertson says plainly. "We were overexposed and we mugged on every TV show we did in Canada. The music shows and variety shows kind of ran

out, so we ended up doing programs like *Northwood*. Everywhere you turned, we were there, and people just told us to go away for a while."

## Maroon and the sea of stories

Go away and grow up, fans seemed to be saying, and the Ladies took the sentiment to heart. The group's latest release, *Maroon*, represents the return of the prodigal sons, who reveal the grief and melancholy that comes with growing up away from home. The songwriting from Robertson and singer Steven Page is deeper and more confessional, forging the self-effacing irony that characterized their previous work.

"They're songs about taking action," explains Robertson. "In the

past, we've written songs observationally—a lot of 'he-she-they-you.' On this album, the songs are more about our experiences. Steve and I have been writing together for 12 years and we wanted to try being more personal. [As a partnership] it gets better every time we write, and I think we're a rarity in songwriting partners, because we'll sit down with nothing and we'll write everything together—lyrics and music. We play a good devil's advocate to each other."

Robertson is also quick to credit the influence of producer Don Was on

*Maroon*. "He brought such wisdom and enthusiasm to the making of this record," Robertson insists. "He was excited to be a part of this record, which was in turn exciting for us. He's worked with everybody and it was amazing to think that he was through the roof about working with us."

## Hearn gets healed

The greatest influence on *Maroon*, however, was life itself. After the 1998 release of their previous album, the quadruple-platinum *Stunt*, the band learned that keyboardist Kevin Hearn had been diagnosed with leukemia. Hearn spent the next two years undergoing bone marrow and heavy cancer treatment until he was well enough to rejoin the band in the studio to record *Maroon*. Although the cancer is now in remission, the band has felt like they've travelled through hell and come out all the stronger for it.

"Kev is doing great now," Robertson says happily. "It's great to have him back. [Dealing with his illness] was the hardest thing we've ever done as a band. It was the scariest, most difficult thing to consider. It had a huge influence on all of us as individuals, and it influences the dynamic of the band, the writing—everything."

Robertson figures that the group takes nothing for granted now. Nearly everyone in the band has started a family—Robertson himself has two



THE BARENAKED LADIES' POPPY NEW PUNTING WITH *MAROON*

children—a development that inspired them to try scheduling month-long gaps into their current tour so they could see their loved ones more often. In addition, they've hired a tour cook to save them from the endless parade of potentially unhealthy backstage gruel.

## Dijon ketchup?

"It's the first time we've tried something like this," Robertson laughs. "We should have done it 35 years ago, before we were even born. It makes touring a million times better. You're actually eating good, healthy food instead of deli tray

after deli tray after frozen lasagna after chicken wing."

Still, the road to respect in Canada may prove to be a long one. "Did you know that Nelly Furtado is the Juno nomination leader?" he asks suddenly. "We heard on MuchMusic the other day that she's the leader with five nominations. Except for us. We have five nominations as well, but she's the leader. She's the leader with five, and the Barenaked Ladies trail with a paltry five. Geez." ☉

Barenaked Ladies

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# Drinkin', druggin', killin' and Satan

It's all part of a lovely evening in the company of the Supersuckers

By STEVEN SANDOR

"Would you say that your songs are about liquor, women, drugs and killing for the most part?"

"Yup." —SAMPLE FROM "I WANT THE DRUGS"

Edie Spaghetti would like nothing more than to cause a controversy. After all, his band, the Supersuckers, have penned oh-so-politically correct rock tunes like "She's My Bitch," "I Want the Drugs," "Born With a Tail" (which features the chorus "You know, I'm in league with Satannnnn...") and "How to Maximize Your Kill Count," about the right way to go into your workplace, office or school and mow down as many people as you can.

"I wish we'd get more attention for that," he laughs over the phone from his Seattle home. "I've always tried to write songs as provocative

and offensive as possible, songs that are truly evil, but people like Marilyn Manson get the credit for all of it. But my songs are *truly* evil, not like some bands who sing about doing bad things but end it with some kind of qualifier. No, I've written songs about being a mass murderer with no redeeming message. Sure, there's some humour to it—but I'd like to get the credit that everyone else does."

Maybe it has something to do with the band's unofficial motto, "Making the best records in the world that very few people will hear." The Supersuckers may never become household names, but they've certainly provided us with some of the rockiest albums of the past decade, including their most recent effort, 1999's *The Evil Powers of Rock 'n' Roll*. A follow-up, which bears the working title *Bruise to Prove It*, is on the way.

But don't totally count on the band (Spaghetti on bass and vocals, Dan "Thunder" Bolton on guitar, Rontrose Heathman on guitar and Dancing Eagle on drums) to premiere the new material at their Edmonton show this weekend. "I'm not sure if we're going to play any of the new songs," laughs Spaghetti.

"That would mean we'd have to make the time to practise and we quit practising a long time ago. We rehearse, as opposed to practising."

## High there

Don't expect the band to do too much of its alter-ego country material either. In 1997, the band released *Must've Been High*, a C&W disc that contained more twang than anything to have come out of Nashville in, let's say, 20 years. The band did a tour (which didn't come to Canada because of some legal troubles getting over the border) that saw them doing two sets, one as a country act and one as a rock-out quartet. From those country sessions came the enduring "Non-Addictive Marijuana," a comedic look at addiction which may be the only country track the band could be persuaded to play Saturday night.

But Spaghetti says the Supersuckers haven't entirely lost their desire to play country music. After all, the band recorded a split EP with Steve Earle and played back-up on Earle's "N.Y.C." for his excellent *El Corazon* album. Indeed, Spaghetti thinks its only natural that a punk act from Tucson would also develop a love for country

music. "If I like something," he says, "I just see it as good music. But particularly with country music and the type of punk rock we play, it's the simplicity of it that attracts me to them—that I can write my best songs in those styles. Just as a young fan I was able to pick up the guitar and play some Ramones songs and think, 'Hey, this is really cool,' I was able to do the same with the songs of Hank Williams. The songs are similar but have a different aesthetic. They're both simple, honest forms of music. But we have to make another rock record to show people what we're good at before dabbling in another musical area again."

## The Spaghetti incident?

The band still isn't sure who'll be putting out the next record. (There are talks in the offing, but Spaghetti isn't spilling the beans.) *Evil Powers* was released by Koch after the band had been pinballed around several labels. After a highly-acclaimed debut on Empty Records in 1990, the band moved from Tucson to Seattle after signing with Sub Pop; along with the Reverend Horton Heat, the Supersuckers added some badly-needed Southwest flavour to the grunge label. Their association

lasted until '97, after the release of *Must've Been High*, when the band was signed to Interscope. Unfortunately, they were purged from Interscope as part of the giant Universal/Polygram merger before they even got a chance to record an album for them. It's a move that has soured Spaghetti on the major-label business, and he doubts the Supersuckers will ever entertain offers from one of the Big Five ever again. "We've been burned by the major labels before," he says. "It just doesn't work for a band like us. It doesn't work for a band that is a real alternative take on the face of pop music."

For the time being, then, it looks as though the Supersuckers will continue to be the best band in the world that very few people will hear. But they will be in town Saturday for the first "can't-miss" show of the year... as long as they can get across the border.

"No, we have been vindicated," laughs Spaghetti. "They've decided that we're not such bad guys after all."

Not such bad guys who sing about the devil and mass murder, that is. ●

Supersuckers

New City Suburbs • Sat, Feb 24



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# Searching Ho and Lai

Duo Chinois is a double-barrelled classical publicity machine

BY DAVID GRØNNESTAD

And then there were two. Edmonton pianist Joseph Cheukman Lai has carved a niche for himself over the past half-decade thanks to his boundless energy, multiple talents and enviable ability to—as he'd be the first to admit—shamelessly promote himself.

Years back, a big part of that self-promotion was the story of how he overcame a mysterious and debilitating nerve injury which left him with less than full dexterity in one hand. Such a misfortune could have ended his playing career, but with a combination of chutzpah, moxie and sheer, determined audacity, he picked himself up by the bootstraps and kept on tickling those ivories.

Lai's been quite a handful to the media over his career. He's willing to do what it takes to get himself covered; when the courage-overcomes-adversity angle had gotten played out, he quickly took a cue from Madonna and reinvented himself as a composer, having his pieces played by such notables as ESO principal oboist Lidia Khaner.

## No business like Ho business

Little did Lai know that, one day down the road, he'd meet his match—literally.

Over dim sum one day with mutual friends, Lai found himself talking to violinist Frank Ho, who, it turns out, had suffered nearly the same affliction in his hand. "We exchanged the trials and tribulations of our injuries," says Lai, "and decided we should play together, since we're still capable of making good music. Two Chinese guys with hand injuries playing together—I don't think that in the annals of Edmonton music there's ever been such a collaboration."

The pair formed Duo Chinois to explore the vast repository of works for violin and piano, both in the standard and contemporary repertoires. It may seem odd that they picked a French name for their ensemble, but, as Lai explains, "It



was Frank's idea to use a Romance language, because it made us sound a lot more *exotique* than, say, 'Two Chinese Dudes.'"

Every day musicians have a conversation and say, "Let's play together!" only to see nothing come of their original enthusiasm. Not so for Duo Chinois. If Ho didn't realize it at first, he must be all too aware of it now: Lai is enthusiasm incarnate. Not to mention ambition. "We're a bona fide duo," Lai says, "and we've set out to be recognized as such. We certainly have visions of touring one day down the road, and of recording." Plus, it's a lot easier to keep a partnership going when you can't avoid running into your partner all the time: Lai teaches piano at Alberta College, where Ho is the head of the string department.

## A Lai of the mind

The Duo's inaugural concert happened recently at McDougall United Church's music at noon series, and they've played tune-ups for their

upcoming, formal Edmonton debut performance both in Hinton and Leduc. Duo Chinois don't have a violin-and-piano piece by Joseph Lai on their repertoire list yet, though; Lai will be playing excerpts from his solo piano piece, *Memoires of Miquelon*. Lai has explained on previous occasions that, although he wears many hats as a pianist-composer-publicist, he can only wear one at a time. "And I can't seem to get my composer hat on right now," he says. "But don't worry, I'll be writing something soon."

And speaking of meeting his match and forming duos, Lai will soon have another outlet for his boundless enthusiasm: he's become engaged. (It'll be a mixed marriage; she isn't a musician.) God help you, Sharon—after each hour-long interview with Joseph, I'm left so exhausted I'm glad a few months pass between concerts.

I'm exaggerating, of course. But only a bit. ☺

## Duo Chinois

Muttart Hall, Alberta College • Sat,  
 Feb 24, 8pm • 423-6230

## 54-40

Continued from page 24

You can tell that 54-40 has evolved with the times—the band brought computer equipment and a satellite phone on their trip, posting journal entries and photos daily onto their website, www.5440.com. During the creative process that preceded the recording of the album, the band became very interested in questions about the nature of com-

munication, especially the theories of Marshall McLuhan. (The album's title comes from a Genesis lyric—"Marshall McLuhan casual viewin' head buried in the sand.") Focussing on that theme and interacting with their audience through the Internet has also helped to keep things interesting. Anybody who has ever read McLuhan knows that his theories ought to be able to keep 54-40 going for another 20 years.

"Of course, there's the big phrase 'The medium is the mes-

sage,'" Merritt says. "Now you've got music being carried over the Internet and that is the medium. It's only a matter of time before there's almost no difference and you don't distinguish between the Internet and the content."

And 54-40 will keep changing and carrying on as that medium changes. Happy anniversary. ☺

## 54-40

The Joint (Phase 3, WEM) •  
 Thu, Feb 22





BY DAVE JOHNSTON

## A choosing proposition

As a working DJ, it's rare that I would ever pass on a gig. But if anyone offered me a slot anywhere in Edmonton this Saturday, I'd refuse immediately. There's one thing you learn about playing in this town, and that is never, ever try going up against the big guns when they come to town.

The interesting thing about Saturday is how two downtown clubs within a block of each other have managed to book two completely different yet equally important DJs. The Rev will be hosting legendary house DJ John Acquaviva, while Trade is simultaneously presenting young hard house prodigy Fergie. You could take this either as a sign of inspired programming... or an alignment of the planets that will signal the untimely demise of all life as we know it. But I digress.

Both DJs have made considerable impact on their respective areas of expertise, and both are icons who are well worth the cover charge. Your choice ultimately will come down to your philosophy of dance music. If you like your music hard, fast and frantic, check out Fergie; if you enjoy extensive, eclectic sets spun with taste, then Acquaviva is your best bet.

Acquaviva also prevails if you're comparing experience. The London, Ontario native has been spinning since 1980, long before DJing became a fashionable pastime, and he was an instrumental figure in the early days of techno. He was a white kid who frequently made the trip across the river to Detroit's underground clubs, where young black DJs such as Kevin Saunderson, Juan Atkins and Derrick May were playing a new strain of electronic dance music. In one such club, the



John Acquaviva and Fergie

Shelter, Acquaviva met a young man from Windsor, Ontario named Richie Hawtin. They quickly struck up a friendship and began producing their own music with the help of fellow Canadian Dan Bell. Full of youthful ambition, they dubbed themselves "The Future Sound of Detroit Techno" and released singles through their new Plus 8 imprint.

Along with Underground Resistance, Plus 8 has been recognized as one of the most important labels in spreading the Detroit techno sound around the globe and creating the template for most of today's dance music. Two other labels followed—Definitive and Probe—while both Hawtin and Acquaviva pursued busy DJ schedules in addition to their hectic production demands. Over the past few years, Acquaviva has stepped back from running a record mini-empire toward his first love, DJing, creating epic sets that touch on every flavour of house music. Rather than stick to one sound, Acquaviva spices his sets with new tracks and old favourites, and even mixes in a few rare disco tracks that have inspired countless booty house singles.

One DJ who Acquaviva has indirectly affected is Fergie. The young Irish spinner is already the U.K.'s leading hard house DJ at the tender age of 20 and is on his way to joining the premier league of superstar DJs like Paul Oakenfold and Sasha. In fact, a recent poll in Britain's *DJ Magazine* placed him in the top ten in their list of the 100 most important DJs of 2000. The heavily percussive style that Fergie has popularized can be immediately connected to the dark hard-

core of techno, cross-pollinated with the colourful abandon of house.

Fergie began his career as Robert Ferguson, a 12-year-old Belfast youth who learned his craft on a pair of decks in his bedroom. A couple of years later, Fergie managed to get a job playing at a club, although he was eventually ejected because he was too young to be there in the first place. By the time he hit his late teens, Fergie had become a minor celebrity around Belfast and soon found himself under the wing of the late Tony De Vit, considered by many to be the godfather of hard house.

At De Vit's club, ironically also known as Trade, Fergie began honing his style for a highly sophisticated audience. When De Vit died suddenly on July 2, 1998, the clubbing masses looked to Fergie to carry on De Vit's legacy. Since then, the young DJ has worked to establish himself as a worthy successor, playing all over Europe and producing a number of tracks for Trade's own self-titled imprint and Nukleuz. One track he made with fellow hard house producer BK, "Hoovers and Horns," has become his trademark anthem.

Fergie is a prime example of the new generation of DJs who have grown into a culture where dance music has become the norm, and being a DJ is akin to rock stardom. Acquaviva is an old master who is still incredibly relevant, representing an ideal of dance music that never conspires to discriminate. And damned if I know where the hell I'm going to be on Saturday night. For once, though, I'll be happy to be on the other side of the decks. ☉

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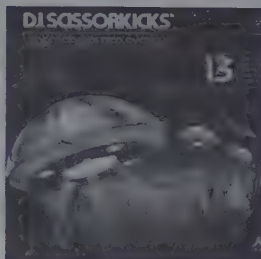
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## disc reVUEs



**DJ SCISSORKICKS VIDEO COMPUTER SYSTEM (2WARS & A REVOLUTION)**

Originally, *Video Computer System* was scheduled to be released on the L.A. label City of Angels, but they weren't quick enough for DJ Scissorkicks, a.k.a. Anthony Chapman. After a series of delays, the much-lauded but impatient U.K. breakbeat DJ decided enough was enough and headed north to Toronto-based label 2Wars & A Revolution. If this album is any indication, Scissorkicks should have already secured a

comfy position atop many a DJ's playlist, so the decision to switch labels has proven beneficial for all.

The disc is a fantastic voyage through Scissorkicks's many musical influences. There is disco, heard in "I Wanna Rock" and, er, "Because I Like the Disco." Hip-hop makes an appearance in "Wesley Juice" and "Dusted," as does reggae in "Champagne and Gunshots." Even jazz pokes its head out from underneath the broad beats of "Lost Luggage," while the sounds of slap-bass and murmured galactic ramblings combine expertly in the funky "Get Rowdy."

Notable samples include a call to the White House and the familiar robotic monotone of automated voice messaging systems. The beauty of *Video Computer System* is that it doesn't simply recycle its influences, an offence which a fair number of DJs are often guilty of. Melodically unpredictable bass lines, boatloads of fat beats, innovative samples and smooth transitions make this disc a pleasure to listen to. ★★★★★ —ELIANA BAXTER

**LITTLE LOUIE VEGA AND ERICK MORILLO HOUSE NATION AMERICA (MINISTRY OF SOUND/ULTRA)**

Notoriously commercial and frequently cheesy mix compilations aren't uncommon from Ministry of Sound—usually they come courtesy of DJs like Judge Jules or Culture Club's own Boy George. But the label seems to have taken their American entries into the mix market a bit more seriously. *Trance Nation America* enlisted two of America's most respected progressive DJs, Taylor and Jimmy Van M, and their *House Nation America* discs get equally credible representation from house heroes Little Louie Vega and Erick Morillo.

Louie is a legend of the American house movement thanks to cuts like "French Kiss" and his continued work as co-conspirator in Masters at Work alongside Kenny "Dope" Gonzalez. Vega's disc has a classic feel with the excellent programming and mixing you'd expect from him. Within a sparkling range of tracks, from the

nostalgic bleep house of Isolee's "Beau Mot Plage" to underground successes like DJ Rolando's wicked "Knights of the Jaguar," Vega splices house helpings from Africanism, Jovonn, Kimara Lovelace and others like—what else?—a pro.

Torchbearer to Vega's legacy, and a more than fitting choice for disc two, is Erick Morillo, whose work as part of the Dronex (alongside Jose Nunez and Harry "Choo Choo" Romero) and as head of Subliminal Records has secured his status as an American house kingpin. This mix is a brilliant retrospective of tunes he used all last summer to rock Ibiza. From Josh Wink's triumphant return with "How's Your Evening So Far?" to X-Press 2's "AC/DC," Morillo keeps things bumping, groovy and fun. Plus, Morillo's layering of a capella over work from Celeda, Afromedusa, Bob Sinclair, Thick Dick and Jason Jinx gives the mix an unexpected depth. The roots of house are in America, and here's the proof. ★★★★★ —YURI WUENSCH

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# vurb Weekly

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**BACKROOM VODKA BAR—10324 Whyte Ave • MON:** Atmosphere, downtempo with DJ Deluxx • WED: Roots, hip hop with DJ Spilt Milk • THU: house • FRI: Chunky Monkey, house with DJ Ryan Mason and guest DJs • SAT: hip hop • SUN: Sugar, hip

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**CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • THU:** Element, with DJ Christopher and weekly guests • FRI: Funktion Fridays, with guests—FEB 23: Ebony & Ivory Sound Crew (Ottawa) • SAT: Black History Month Celebration • SUN: Ladies Night with DJ Invoiceable

**CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • THU:** Underground Hip Hop with DJ Tanner • FRI: DJ Alex • SAT: Ebony & Ivory Sound Crew (Ottawa)

**EVAR AFTER—10148-105 St. (late night/after hours) • THU:** Ladies Night, with DJ Slav and guests • FRI: James Gregory, Bounce • SAT: Donovan, guests

**THE GALLERY—10018-105 St (late night/after hours) • FRI:** Pro-tege, Andy Morgan, Donovan, Charlie Mayhem, guests • SAT: James Gregory, Crunchee, Jay MacNabb, Ikaro, Thunder Dave

**IRON HORSE—8101-103 St, 438-1907 • FRI:** Alix DJ • SAT: DJ Sunshine aka Isn't That The Guy On TV?

**LUSH/THE REV—10030A-102 St., 424-2851 • WED:** Main—The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Trade-mark, tech house with residents Tryptomene and Spilt Milk, with weekly guests—FEB 22: Mark Tyler (UK) • FRI: Main—Lift, progressive and hard house with Stone & Derkin and Anthony Donohue (alternating residency); Velvet—DJ Blue Jay • SAT: Main—FDC0780, house and breaks with DJ Sekshon and Tripswitch, with guests • SAT FEB 24: John Acquaviva (London, ONT)

**NEW CITY COMPOUND—10167-112 St., 413-4578 • MON:** Lounge—80s Metal, with DJ Red Dawn • TUE: Lounge—Tag Team • WED: Suburbs—Punchdrunk, mixed with DJ Squirrely B and Johnny R. Soule • THU: Suburbs—XXXClassicXXX, classic altrock with nikrofeelya • FRI: Freedom, tech house with DJs Nicky Miago, Jakob, Lickety Spilt and guests—FEB 23: Brent Carmichael (Victoria) • SAT: Saturdays Suck, rock with DJs Blue Jay and Schizo • SUN: SDee's Pornage Sundays, with Kool Hand Luc and DJ Thred

**PARLIAMENT—10551 Whyte Ave • TUES:** Anthem, jungle with DJ Celcius • THU: Shake with Solo, Geoffrey J and Styles and guests—FEB 22: DJ Tiesto (Hol.) • FRI: Fevah, hip hop and R&B with DJs Ice & Qwake • SAT: Euphoria, tech house with DJ Code Red and guests

**SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI:** aka Vaas, Mr. Rowley, Tristan • SAT: Manny Mullato, Graham Lock • FRI FEB 23: Crouching Tiger, Hidden DJ, with Mr.Rowley, Vass, Tristan, Neal K, Derkin, David Stone, Lickety Spilt, Cortico, Bowler, Flow-Bee

**SUGARBOWL—10936-88 Ave • SAT:** The Missing Chapters, with Dr. Durant and Cicero

**THERAPY (late night/after hours)—10028-102 Street (alley entrance), Info 903-7666 • FRI:** DJs Tripswitch, CoolHandLuc, Tryptomene, Latitude • SAT: DJ Dragon, Alias, Saki & Spanky, Olivier LaCroix, Slacks

**TRADE—10089 Jasper Avenue, 425-8787 • THU:** Flashback with DJ Lefty • FRI: Business, with Davey James • SAT: Sexy Sounds, with Ryan Mason, Donovan, Tif-Slip, Anthony Donahue • SUN: Breakfast at Tiffany's, with Tif-Slip, Anthony Donahue and guests • SAT FEB 24: Godskitchen Tour 2001, with Fergie and AJ Gibson (UK)

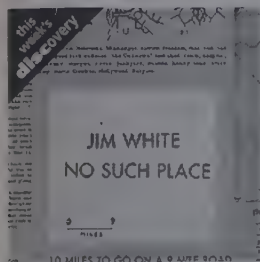
**95.5 FM**

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# new sounds

reVUEs of this week's newest discs



## JIM WHITE NO SUCH PLACE

JIM WHITE NO SUCH PLACE  
(LUAKA BOP)

"I remember quite clearly," sings Jim White on his stunning new album *No Such Place*, "a bad Muzak version of James Taylor's big hit called 'Fire and Rain' was playing as you crouched down and tearfully kissed me, and I thought, 'Damn, what good fiction I will mold from this terrible pain.'" *No Such Place* is filled with lines like that—White can call it "good fiction" if he likes, but his songs resonate with a mixture of keenly observed details, aching poetry and wobbly, offbeat humour that always feels like the truth.

White wears a white cowboy hat in the picture on the back of the CD case, and while I guess there's enough mandolin, steel guitar and banjo on *No Such Place* to qualify him as an alt-country performer, the disc's moody, no-man's land soundscapes (the producers include Morcheeba and Yellow Magic Orchestra's Sohichiro Suzuki) have more to do with Tom Waits's *Mule Variations* than "Mule Train." Indeed, the lyrics on the first couple of tracks, "Handcuffed to a Fence in Mississippi" and "The Wound That Never Heals" (a bizarre account of a female serial killer who, when her husband asks her, "Honey, what's wrong?", tells him, "Oh nothing, dear... except that tears are a stupid trick of God" before she kills him) could have been outtakes from *Rain Dogs* or *Frank's Wild Years*.

But as the disc goes on, White stakes out his own, distinctive territory: if anything, the high-toned vocabulary of lines like "Your love's a tale told by idiots, signifying nothing more than a wise hunger for destruction" feels like the kind of lyric William Faulkner would have come up with if he had decided to become a country singer. White covers an amazingly broad range of emotional territory on this disc, from the sick-joke hook of "God Was Drunk When He Made Me" to the spare, haiku-like "Corvair"—and each song is full of nooks and crannies, all ready to be explored, as a 100-year-old house. (Even the CD booklet is something you could get lost in for hours.) This guy Jim White is a major talent, and *No Such Place* is one of the most original, accomplished albums I've heard in a very long time.

★★★★★ —PAUL MATWYCHUK

## DAVID ABIR/ASHLEY WALES MELD SERIES THREE (SULFUR/BEGGARS BANQUET)

I've become a big fan of the Sulfur *Meld* series, which brings various elec-

tronic/experimental artists together in an attempt to create new soundscapes—and this, the third entry in the series, is the most challenging one yet. Relative newcomer David Abir and Ashley Wales, a founding member of Spring Heel Jack, each contribute a 20-minute opus—which makes it especially easy to compare the two.

Abir's effort ("Movement A, Study 33") is a seamless exercise in nuances, with the subtle changes in the music only becoming evident after repeated listens. As electronic pulses guide the listener through an ambient melody, cellos and vocals are brought into the background, creating a work that meshes together classical textures and modern-techno sensibilities. It is stunning—the best thing yet on the *Meld* Series.

Wales's work "Landscape," by contrast, is ear candy that doesn't stand up to repeated listens the way Abir's does, simply because Wales refuses to do enough with his composition. Repetition is okay if it's backed by bouncy dance beats—but when the music is forced to stand without a beat, the listener needs more variety. Still, for Abir's work alone, *Meld Three* is a must-buy for fans of experimental music. ★★★★★ —STEVEN SANDOR

## MORENO VELOSO MUSIC TYPEWRITER (HANNIBAL)

Moreno Veloso is the son of Brazilian singer-songwriter Caetano Veloso, who is such a legendary figure both at home and abroad that Moreno's decision to follow in his father's footsteps and record an album ranks right up there with Julian Lennon's decision to start writing songs and Ravi Coltrane's taking up the saxophone. At its best, *Music Typewriter* casts a dreamy spell over the listener as Veloso's soft, tender voice sings the kind of simple but deeply poetic romantic lyrics we've come to associate with Brazilian performers. There's something so pure and sincere about the best Brazilian music that allows it to accommodate what would sound like awkward, garish sentiments coming from the mouth of a North American performer; on "Deusa do Amor," Veloso even gets away with lines like "Your kisses burn/When you're close to me, my body feels it" and "Cupid's arrow has stung me/Come here, goddess of love."

"Deusa do Amor" is also the most interestingly produced cut on the disc—as Veloso murmurs the closing phrase "Vem me embalar, neném" over and over, a chorus of toy pianos and trumpets plays until the fadeout. Caetano Veloso accompanies his son on the lovely rhapsody "Só Vendo Que Beleza (You've Got to See How Pretty It Is)," and on "Far Off Rio," Veloso achieves a nice contrast between the song's sprightly, percussive rhythms with the loneliness of the lyrics. Overall, though, the album feels a little underheated and sparsely produced; Veloso's voice just isn't strong enough to stand on its own as often as it's forced to here—you get the feeling this *Music Typewriter* could stand to have its ribbon replaced. ★★★★★ —PAUL MATWYCHUK

## THE SWALLOWS TURNING BLUE (MAGNETIC ANGEL)

Blue Rodeo aficionados usually prefer one of the band's frontmen over the other. If I may make an analogy, Greg Keelor and Jim Cuddy are (as I prime myself for the wrath of Beatles fans) the John Lennon and Paul McCartney, respectively, of Canadian country rock. Keelor is dark and moody; Cuddy is poppy, twangy and light. I identify more with Keelor—and after a few spins of this debut disc from Blue Rodeo drummer Glenn Milchem's side project, the Swallows, it appears Milchem does, too.

Although using the familiar word *Blue* in his album title is too easy, Milchem shows his creativity and talent as a songwriter and multi-instrumentalist on *Turning Blue*. Other than a few studio guests (who supply wonderful cello, piano and upright bass flourishes), Milchem plays everything, and his downcast, muted guitar work matches the desolate lyrics and Joel Plaskett-like slacker vocals. "Everything's empty now," he moans repeatedly on "Empty."

There are a few up-tempo rockers like "Volcanic" on the disc. But a track like "Exist" (which Milchem begins by singing "I feel like I don't exist/I like I need you to validate me/or at least hate me" over crunchy guitar) is typical of the album's overriding gloom, a yearning punctuated by cynical urban humour à la Lowest of the Low. Like Keelor, it seems Milchem is best when he's blue. ★★★★★ —DAN RUBINSTEIN

## VARIOUS ARTISTS ANOTHER PIECE OF METAL: A TRIBUTE TO THE SCORPIONS (DWEIL)


## VARIOUS ARTISTS A CALL TO IRONS: VOLUMES I & II (DWEIL)

Dweil has made its name with tribute records devoted to the Great Acts of '80s Metal (consisting mainly of tracks by independent American acts who try to make their band logos look as satanic and evil as possible)—so it's rather odd that it took them this long to get around to the Scorpions and Iron Maiden.

Strangely, the first five bands on the Scorpions tribute all sound like Iron Maiden. It seems that Bruce Dickinson has become the archetype for all vocalists in bad bands that will never go anywhere beyond telling their buddies a decade from now that they were once on a Dweil compilation. On only two tracks—Tyrant's drum-heavy take on "China White" and Evil Dead's dark-metal version of "He's a Woman, She's a Man"—do any of the bands inject any new excitement into German hair metal.

As for the Maiden compilation, it's an abortion right from the beginning. As a diehard Maiden fan, I wish the bands could have approached this project with a bit of respect instead of bashing out boilerplate covers for the sake of getting their names on a CD.

Note to the record industry: enough with the tribute albums already. ☹ —STEVEN SANDOR



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# Madagascar Slim Tri, Tri's again

African musician would be the last person ever to knock the Junos

BY DAN RUBINSTEIN

It's become rather fashionable in pseudo-sophisticated circles to dismiss the Juno Awards as a second-rate ceremony, to write them off as a celebration of musical mediocrity and Can-con bureaucracy. Any cynic who considers Canada's annual highlight honouring the country's finest musicians just another example of our under-achieving national identity, however, should have a chat with Madagascar Slim.

Listen to Madagascar Slim's

buoyant voice, his hearty laughter and the deep, honest reverence with which he discusses the Junos. Listen to him tell stories about coming to Canada 20 years ago as a draft dodger from his homeland in Madagascar, about being embraced by Toronto's culturally diverse music community, about striking an unlikely partnership with a couple of guys from Edmonton and connecting with audiences around the world as the recently-minted folk/Celtic/world/blues trio Tri-Continental.

"For a little guy who grew up running around in the streets of Madagascar, to win a Juno and then be nominated for another one is very exciting," says Slim, a stage name for—you all ready for this?—Randriamananjara Radofa Besata Jean Longin. (Madagascar

Slim it is.) "All these years of practicing," he chuckles self-deprecatingly, keenly aware that he infuses his playing and singing with much more than honed chops, "are finally paying off."

## Three on a match

The debut album by Slim, Bill Bourne and Lester Quitzau, called *Tri-Continental* just like the band itself, has been nominated for the Best Roots/Traditional Album Juno. They'll be competing against groups like the Barra MacNeils, the Paperboys and Zubot and Dawson at the awards show in Hamilton in early March. Slim will be attending the gala for the second year in a row; last year, he captured the Best Global Album award for *Omnisource*, recorded by the Toronto-based Slim and five bandmates who live in France.

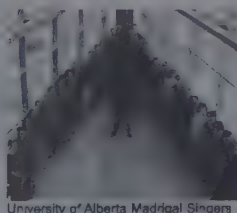
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Get out there! The music of Tri-Continental

But this *Tri-Continental* project, of course, is much more than a hardware grabber. Its origins can be traced back a few years to a night at The Bamboo Club in Toronto, where Bourne was playing a 'tweener set at a Tarig Abubakar and the Afro Nubians show. (Don't ask Slim exactly when that night was, by the way. "My memory for dates is terrible," he admits. "You know the Madagascar way of keeping track of time? We say 15 minutes is how long it takes to make a pot of rice. It's not very precise.") Anyway, Bourne invited Slim backstage to talk, Slim played a few licks on Bourne's guitar and Bourne asked Slim, who was just there to listen, to join him onstage.

## A smile from Slim

It was the late Tarig Abubakar's agent (Abubakar died in a car accident in the Sudan two years ago—a real shock to the Toronto world music scene) who suggested that Slim and Bourne collaborate musically, and it wasn't long before Quitzau joined the pair. "We started it as an experiment," says Slim. "We said, 'If it works, it works.' And the chemistry was there. It clicked. We'd be playing and we'd look at each other and we'd all be smiling."

In addition to releasing their well-received album—recorded, at Bourne and Quitzau's insistence, virtually live off the floor—the trio has completed a successful tour of Switzerland, Germany and Austria and a number of North American dates, including Whitehorse's Frostbite Festival in mid-February. "Austria was wild," recalls Slim. "At some shows we did four encores—you have to keep your head from swelling too big or you hat will not fit. And when we played Whitehorse, people came up to us and said they were really moved. To have that reaction to your music is really something." Being nominated for a Juno is something, too. ●

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# Documentary plays Devil's advocate

*The Devil You Know* is a tedious exercise in Todd McFarlane idolatry

BY JOSEF BRAUN

Todd McFarlane is the man who revolutionized Spider-Man; that's how I knew him when I was a preteen buying three copies of every issue of *The Amazing Spider-Man* that McFarlane had anything to do with. (If I ever get around to digging those out of my parents' basement and selling them I can probably put a down payment on a house.) McFarlane's illustrations, with their goopy webbing, impossible body contortions and splayed limbs careening out of frames (and let's not forget the absurdly huge breasts on almost every female character) were unlike anything comic fans had seen before and breathed new life into what had become Marvel Comics' most boring old chestnut of a title. McFarlane wasted no time capitalizing on his fame and went on to create his own company, becoming the wealthiest comic artist in history, flooding a hungry market and stirring up controversy with his incredibly violent *Todd McFarlane's Spawn*

comic, *Todd McFarlane's Spawn* toys, *Todd McFarlane's Spawn* cartoon series, *Todd McFarlane's Spawn* movie, et cetera, et cetera.

Marking McFarlane's progress from a wannabe-athlete nerd living in a trailer park in Alberta to a wannabe-athlete rich nerd living in a mansion in Arizona, *The Devil You Know: Inside the Mind of Todd McFarlane* is your basic, adoring *Entertainment Tonight*-style star profile, with director Kenton

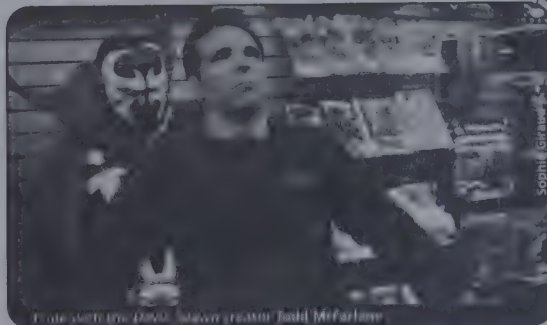
Vaughan hanging out in McFarlane's *Spawn* merchandise-cluttered office, hanging on McFarlane's

every word (which include comments on how he not only supports capital punishment but wishes he could be an executioner) and marvelling at the size of his house, the millions he can afford to spend on collector's baseballs and the beauty of his faithful wife (whom McFarlane started to date when he was a high school senior and she was only 13 years old). Vaughan interviews McFarlane's proud parents, his proud co-workers and proud college buddies, as well as a couple of his most slobbering fans, one of whom owns nearly 1,500 *Spawn* toys—"This figure has a different shade of red on her wristband!"—which he orders by the caseload. ("These are the figures I never had as a child," the fan explains.)

## Vaughan loves Spawn

Needless to say, the interviews are less than insightful; McFarlane himself is the film's only real attraction, as he fires off one trademark egotistical, right-wing remark after another. ("There's not going to be another Todd McFarlane in comics!") But Vaughan's so blinded by his adoration of his subject that *The Devil You Know* never even attempts to get beyond the surface of its subject (I kept waiting for Vaughan to ask McFarlane for his favourite colour), even though McFarlane's potentially offensive art, often obnoxious comments and somewhat disturbing views would seem to offer any competent interviewer ample opportunity for confrontation.

Focussing on McFarlane's brilliant marketing intuition as much as his artistry, *The Devil You Know* is almost like an infomercial for grass-roots capitalism. (My favourite moment in the film has a little Todd McFarlane action figure flying around Los Angeles with Trooper's "Raise a Little Hell" kicking on the soundtrack.) We learn that McFarlane's decision to quit his job with industry giant Marvel at the height of his popularity to form his own independent company was instigated by his feeling stifled when Marvel wouldn't allow him to depict quite the level of



graphic violence he wanted (or, as one former editor hypothesized, Spidey didn't have a cape, and Todd really likes drawing capes).

## Todd give me strength

The fans followed McFarlane, of course (whereas comics used to rely on the appeal of their characters to draw audiences, the new adult-oriented market cares more about the artists), and his company went on to be just as huge a media juggernaut and just as crass in its overabundant merchandising as Marvel—the difference being that McFarlane got to call the shots, even going so far as to fire his wife as editor of *Spawn* when she felt the graphic violence had

gone too far. Vaughan, meanwhile, admirably shows McFarlane wheeling and dealing, playing hardball over the phone and accepting awards for his entrepreneurial efforts, and as a result, the film just gets more and more boring as it drags on.

Made by McFarlane fanatics for McFarlane fanatics, *The Devil You Know* is about as dull and banal as a documentary can get, and bad boy McFarlane could hardly be less interesting a subject for this kind of profile. Just read the damn comics. ☹

*The Devil You Know: Inside the Mind of Todd McFarlane*  
Directed by Kenton Vaughan • Zeidler Hall, The Citadel • Fri-Sun, Feb 23-25, 7pm • Metro Cinema • 425-9212

# Pretty unfunny for a white guy

Reincarnation comedy *Down to Earth* is dead on arrival

BY JOSEF BRAUN

Only minutes into co-directors Chris and Paul Weitz's romantic comedy *Down to Earth*, Brooklyn bicycle courier and really, really bad comedian Lance Barton (Chris Rock) finds himself in quite the pickle: first he gets booed offstage at the Apollo, then he gets killed by a truck while checking out a foxy pedestrian, and then, upon his arrival at the Pearly Gates (where he discovers heaven is actually a cheesy nightclub) he finds out that the wheels of fate made a booboo and he's not actually supposed to be dead just yet. Luckily, Mr. King (Chazz Palminteri), the Italian-American, mafioso-type manager of Heaven (I guess God's a Catholic after all), makes Lance a deal he can't refuse and sticks his soul in the body of wealthy, cold-hearted, middle-aged, pasty-white business mogul Charles Wellington. Yet despite this extreme identity crisis (Lance still feels like the old Lance even though the world sees him as Wellington), Lance/Wellington manages to start a hot new

career in comedy, reform the local hospital's insufficient facilities and land himself a smart and sassy young black woman—the foxy pedestrian mentioned above—named Sontee (Regina King of *How Stella Got Her Groove Back*).

If the scenario for *Down to Earth* sounds familiar, that's because it's a remake of the 1978 Warren Beatty film *Heaven Can Wait*, the implication being that this version will put a new spin on the old story (which was already filmed in 1941 as *Here Comes Mr. Jordan*) by introducing a racial element into the mix. But one of *Down to Earth*'s many shortcomings is its total lack of bravery or inventiveness when it comes to playing the race card.

## Between a Rock and a white face

*Down to Earth* is Rock's baby: he produced it; he co-wrote it with three other writers from *The Chris Rock Show*; he nursed the entire project along as the launching pad for a potential career as a feature-film leading man. Rock has always been adamant (and rightfully so) about the lack of wider acknowledgment for genuine, unpandering black-oriented entertainment, yet his film offers nothing more than the same old clichés and reinforces the same old racial divisions (rich white peo-

ple bad, poor black people good). The moment with the most potential in *Down to Earth* has Lance/Wellington—once again forgetting he looks and sounds like a badly dressed old white guy—doing his stand-up routine, full of self-deprecating racial jokes, to a small club full of black people. Unfortunately, this scene ends before anything dramatic or challenging can happen aside from a few shocked faces and the old spit-take gag.

Racial politics aside, the comedic elements in *Down to Earth* rarely work—and with such a hopelessly wacky and sentimental love-conquers-death premise, one would hope it at least contained a few funny jokes. It's not that Rock can't turn on the juice (the two or three times Rock gets rolling in *Down to Earth* with his rapid-fire, hilariously callous one-liners are easily the film's highlights), but the script, as is almost always the case with scripts written by comedians—and especially *Saturday Night Live* alumni—is very, very weak. The jokes feel imposed and arbitrary, and the actors, particularly *Chris Rock Show* regular Wanda Sykes as Wellington's resentful maid, look uncomfortable trying to spit them out.

## Blacks and Weitzes

Equally responsible for the film's flatness are its directors (the team behind *American Pie*), whose tim-



Fragile Rock: Chris Rock and Regina King in *Down to Earth*

ing is often abysmal. The Weitzes kill moment after moment by lingering on a punchline instead of leaping ahead with the action. (Neil LaBute's flawed comedy *Nurse Betty* was a better showcase for Rock's talents largely because LaBute's focus on the film's narrative didn't get in the way of Rock doing his thing.)

Perhaps if *Down to Earth* allowed us, like all the characters in the film, to actually see Lance inhabiting Wellington's body more often (Rock's the star, so of course

we almost always see Lance instead of Wellington), the film could have been an amusing comedy of manners. But as it stands, *Down to Earth* is a mostly unfunny, ultra-flaky and sadly compromised attempt to find humour in racial innuendo that's barely a notch above *The Ladies Man*. ☹

*Down to Earth*  
Directed by Chris Weitz and Paul Weitz • Starring Chris Rock, Regina King, Chazz Palminteri and Frankie Faison • Now playing



# FILM Weekly

## NEW THIS WEEK

**The Devil You Know: Inside the Mind of Todd McFarlane** (M) Director Kenton Vaughan's documentary portrait of comic book artist and *Spawn* creator Todd McFarlane. *Zeidler Hall, The Citadel; Fri-Sun, Feb 23-25, 7pm*

**Haunted Castle** (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

**Monkeybone** (CO, FP) Brendan Fraser, Dave Foley, Bridget Fonda and Rose McGowan star in *James and the Giant Peach* director Henry Selick's offbeat comedy about a comatose writer who finds himself trapped in the surreal world he created in his comic books.

**A Room for Romeo Brass** (M) Andrew Shim, Ben Marshall and Paddy Considine star in *Twentysixseven* director Shane Meadows's coming-of-age drama about two 10-year-old boys whose friendship is jeopardized when one of them befriends a peculiar older stranger. *Zeidler Hall, The Citadel; Fri-Sun, Feb 23-25, 9pm*

**This Is Spinal Tap** (GA) Michael McKean, Christopher Guest and Harry Shearer star in *The Princess Bride* director Rob Reiner's classic, improvisational 1984 mock-documentary about a washed-up heavy metal band that encounters one disaster after another during a North American tour. *Fri-Sat, Feb 23-24, midnight*

**3000 Miles to Graceland** (CO, FP) Kevin Costner, Kurt Russell, Christian Slater and Courteney Cox Arquette star in *Lowball* director Demian Lichtenstein's quirky caper flick about a troupe of ex-cons with a plan to rob a casino during a convention of Elvis impersonators.

## FIRST-RUN MOVIES

**Billy Elliot** (CO, P2) Jamie Bell, Julie Walters and Jamie Draven star in director Stephen Daldry's crowd-pleasing British film about a talented young boy who begins taking ballet lessons, much to the disapproval of his uncomprehending father.

**Cast Away** (CO) Tom Hanks and Helen Hunt star in *What Lies Beneath* director Robert Zemeckis's meditative drama about a hotshot Federal Express field

manager who must learn how to fend for himself when a plane crash deposits him alone on a desert island.

**Chocolat** (CO, FP, GA) Juliette Binoche, Johnny Depp and Judi Dench star in *The Cider House Rules* director Lasse Hallström's fanciful film about a woman who earns the wrath of the leader of a small, conservative French town when the customers of her chocolate shop begin abandoning themselves to temptation. Based on the novel by Joanne Harris.

**Cirque du Soleil: Journey of Man** (SC) Ian McKellen narrates director Keith Melton's impressionistic 3-D IMAX film, which uses the acrobatic Cirque du Soleil troupe to illustrate one man's development from childhood to maturity.

**Crouching Tiger, Hidden Dragon** (CO, FP, P) Chow Yun-Fat, Michelle Yeoh and Zhang Ziyi star in *Sense and Sensibility* director Ang Lee's spectacularly staged martial-arts epic about a young, restless noblewoman who wreaks havoc as a result of her theft of a legendary sword.

**Down to Earth** (CO, FP) Chris Rock, Regina King and Eugene Levy star in *American Pie* co-creators Paul and Chris Weitz's remake of *Here Comes Mr. Jordan*, in which a black comedian is reincarnated in the body of a rich, middle-aged white man whose wife and mistress are plotting to kill him.

**The Emperor's New Groove** (FP) The voices of David Spade and John Goodman are featured in this animated feature about the spoiled teenaged emperor of an ancient South American kingdom who teams up with a peasant to undo the magical spell that has turned him into a llama.

**Finding Forrester** (CO) Sean Connery, Rob Brown and F. Murray Abraham star in *Good Will Hunting* director Gus van Sant's drama about a young writing prodigy who strikes up a relationship with a legendary reclusive author.

**The Gift** (CO, FP) Cate Blanchett, Keanu Reeves, Hilary Swank and Greg Kinnear star in *A Simple Plan* director Sam Raimi's low-key thriller about a small-town psychic who becomes embroiled in the local police's search for a school principal's missing fiancée.

**Hannibal** (CO, FP) Anthony Hopkins, Julianne Moore, Gary Oldman and Ray Liotta star in *Gladiator* director Ridley Scott's sequel to *The Silence of the Lambs*, in which sociopathic master criminal Hannibal Lecter enlists FBI agent Clarice Starling's aid when he is stalked by a demented survivor of one of his attacks. Based on the novel by Thomas Harris.

**Head Over Heels** (CO) Freddie Prinze Jr. and Monica Potter star in *The House of Yes* director Mark S. Waters's romantic comedy about an art restorer who finds herself falling in love with a handsome neighbour, even though she thinks she's witnessed him committing a murder in his apartment.

**Miss Congeniality** (CO, FP) Sandra Bullock, Benjamin Bratt, Candice Bergen and Michael Caine star in *Grumpy Old Men* director Donald Petrie's comedy about a dowdy FBI agent who goes undercover as a beauty pageant contestant in order to nab a serial killer.

**O Brother, Where Art Thou?** (CO, FP) George Clooney, John Turturro, Tim Blake Nelson and John Goodman star in *The Big Lebowski* director Joel Coen's Depression-era farce, based on Homer's *Odyssey*, about three escaped convicts and the bizarre characters they encounter as they roam the American South.

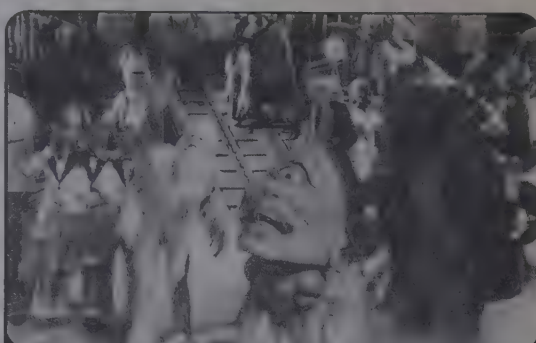
**102 Dalmatians** (CO) Glenn Close and Gerard Depardieu star in *Tarzan* co-director Kevin Lima's sequel to the 1996 live-action version of the 1961 Disney cartoon (based on Dodie Smith's book), in which Cruella De Vil once again plots to turn a litter of Dalmatian puppies into a fur coat.

**Recess: School's Out** (CO, FP) Six schoolfriends embark on a road trip together during their summer vacation in this feature-film version of the popular animated TV series *Recess*.

**Rugrats in Paris: The Movie** (CO, FP) The Pickles family travels to Paris to visit a dinosaur-themed amusement park in this animated sequel to 1999's kiddie hit *The Rugrats Movie*, based on the popular TV series.

**Save the Last Dance** (CO, FP) Julia Stiles and Sean Patrick Thomas star in *Swing Kids* director Thomas Carter's cross-cultural romance about a Midwest-er girl who moves to Chicago, where she falls in love with a black classmate who shares her love for dance.

**Saving Silverman** (CO, FP) Jason Biggs, Jack Black, Steve Zahn and Amanda Peet star in *Big Daddy* director Dennis Dugan's lowbrow romantic comedy



In *Monkeybone*, Brendan Fraser plays a comic-book artist who finds himself magically transported into the surreal, vaguely menacing world of his own drawings, unable to find his way back home. Ralph Bakshi used this same premise, you'll recall, for his 1992 film *Cool World*, which bombed so badly he hasn't made another movie since. Let's hope the same fate doesn't await *Monkeybone* director Henry Selick, who was also responsible for such cinematic delights as *The Nightmare Before Christmas* and *James and the Giant Peach*.

about a lovelorn young man whose best friends go to extreme lengths to prevent him from marrying his overcontrolling fiancée.

**Shadow of the Vampire** (CO) John Malkovich, Willem Dafoe and Cary Elwes star in *Begotten* director E. Elias Merhige's offbeat horror comedy, which posits that German director F.W. Murnau hired an actual vampire to play the lead role in his 1922 silent classic *Nosferatu*.

**Snatch** (CO, FP) Brad Pitt, Dennis Farina, Jason Flemying and Benicio Del Toro star in *Lock, Stock and Two Smoking Barrels* director Guy Ritchie's flashy crime caper about smugglers, pawnbrokers and unlicensed boxing promoters all in hot pursuit of an enormous stolen diamond.

**Sweet November** (CO, FP) Keanu Reeves and Charlize Theron star in *Dancing at Lughnasa* director Pat O'Connor's remake of the 1968 three-hankie romance about a man who falls in love with a free-spirited woman whose care-free behaviour conceals a tragic secret.

**Thirteen Days** (CO) Kevin Costner, Bruce Greenwood and Steven Culp star in *No Way Out* director Roger Donaldson's recreation of the Kennedy White House's efforts to avoid nuclear war with the Soviet Union during the 1962 Cuban Missile Crisis.

**Traffic** (CO, FP) Michael Douglas, Benicio Del Toro, Don Cheadle, Dennis Quaid and Catherine Zeta-Jones star in *Erin Brockovich* director Steven Soderbergh's complex drama, which weaves together three storylines illustrating the futility of the U.S. government's war on drugs.

**Valentine** (CO) David Boreanaz, Denise Richards, Jessica Capshaw and Marley Shelton star in *Urban Legend* director Jamie Blanks's horror flick about a former nerd who wreaks his revenge on the four girlfriends who humiliated him when he was in college. Based on the novel by Tom Savage.

**The Wedding Planner** (CO) Jennifer Lopez, Matthew McConaughey and Brigitte Wilson star in director Adam Shankman's romantic comedy about a perpetually dateless wedding planner who falls in love with a handsome doctor—only to learn that he is already engaged to one of her clients.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
P2: Princess II Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
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PARAMOUNT THEATRE 10237 Jasper Ave. 426-1207  
HANNIBAL (18A) Gory violence, disturbing scenes. 12:45 2:00 3:30 5:00 7:00 9:00  
CIRQUE DU SOLEIL: JOURNEY OF MAN (G) 14A 11:00 1:00 3:00 5:00 7:00 9:00  
3000 MILES TO GRACELAND (14A) Violent scenes. 1:00 4:00 7:00 10:00  
CROUCHING TIGER, HIDDEN DRAGON (PG) Violent scenes. 1:00 4:00 7:00 10:00  
DOWN TO EARTH (PG) Course language. 1:00 3:00 5:00 7:00 9:00  
THE EMPEROR'S NEW GROOVE (G) 1:00 3:00 5:00 7:00 9:00  
HANNIBAL (18A) Gory violence, disturbing scenes. 1:00 3:00 5:00 7:00 9:00  
HAUNTED CASTLE (PG) Not suitable for younger children. 1:00 3:00 5:00 7:00 9:00  
MISS CONGENIALITY (PG) 9:00  
MONKEYBONE (14A) 1:00 3:00 5:00 7:00 9:00  
RECESS: SCHOOL'S OUT (G) 1:00 3:00 5:00 7:00 9:00  
SAVE THE LAST DANCE (PG) Course language. 1:00 3:00 5:00 7:00 9:00  
SAVING SILVERMAN (14A) 1:00 3:00 5:00 7:00 9:00  
SNATCH (18A) Fri Sat Sun Mon Tue Wed Thu 2:00 5:00 8:10 Wed 2:00 5:00 8:10  
SWEET NOVEMBER (PG) Mature theme. 1:00 3:00 5:00 7:00 9:00  
TRAFFIC (14A) Course language and drug use. 12:45 3:00 5:15 7:30 9:00  
WFF: NO WAY OUT Live Performance. Classification not available. Sun 5:00

**WESTENDAY CYCL**  
3000 MILES TO GRACELAND (14A) Violent scenes. Fri Mon Tue Wed Thu 7:10 10:00 Sat Sun 1:00 4:15 7:10 10:00  
CHOCOLAT (PG) Suggestive scenes. Fri Mon Tue Wed Thu 6:45 9:30 Sat Sun 1:00 3:45 6:45 9:30  
DOWN TO EARTH (PG) Course language. Fri Mon Tue Wed Thu 7:20 9:40 Sat Sun 1:00 3:30 7:00 9:40  
HANNIBAL (18A) Gory violence, disturbing scenes. Fri Mon Tue Wed Thu 7:00 9:50 Sat Sun 1:00 4:00 7:00 9:50  
THE EMPEROR'S NEW GROOVE (G) Fri Sat Sun 1:40  
THE GIFT (14A) Violent scenes. 9:30  
HANNIBAL (18A) Gory violence, disturbing scenes. Fri Sat Sun 1:00 3:40 6:40 9:50 7:10 9:40 12:30 Mon Tue Wed Thu 6:50 7:10 9:40 10:00  
O BROTHER, WHERE ART THOU? (PG) Fri Sat Sun 1:00 3:45 6:45 9:15 Mon Tue Wed Thu 6:45 9:15  
RECESS: SCHOOL'S OUT (G) Fri Sat Sun 1:00 3:00 5:00 7:15 Mon Tue Wed Thu 7:15  
SAVE THE LAST DANCE (PG) Course language. Fri Sat Sun 1:00 3:00 5:00 7:15 9:30 Mon Tue Wed Thu 6:55 9:35  
SWEET NOVEMBER (PG) Mature theme. Fri Sat Sun 2:10 4:45 7:20 9:55 Mon Tue Wed Thu 7:20 9:55

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# Romeo is pleasing

Romeo Brass is a minor but affecting tale of youthful friendship

By JOSEF BRAUN

Romeo (Andrew Shim) and Gavin (Ben Marshall) are two 12-year-old neighbours and chums living in a Midlands housing project. Being generally predisposed to acts of mischief and feeling a little ostracized (Romeo's black and chubby; Gavin has a limp), the two some find themselves befriending a 25-year-old nutbar named Morell who appears to have no occupation, gets his fashion tips from *Soldier of Fortune* and hangs around the 'hood telling goofy stories about crop circles and fighting evil entities, evoking pity in the resident adults who assume him to be a little on the slow side. At first Morell amuses the lads, but he eventually drives a wedge between them, monopolizing Romeo's attention as Gavin undergoes surgery and extended convalescence as a result of his back problem. The visibly awkward Morell romantically pursues Romeo's big sister Ladine, who feels sorry for him before she realizes his notions of romance closely resemble those of Travis Bickle. Tensions escalate and are cramped even further as Romeo's unreliable and previously absent father (Frank Harper of *Lock, Stock and Two Smoking Barrels*) decides to park his van out back until his family agrees to patch things up and let him back in.

**A Room for Romeo Brass** (which originally screened at last year's Local Heroes Festival) is the second feature from English director Shane Meadows (his previous being the award-winning *Twentyfourseven*, starring Bob Hoskins) and

was written by Meadows and Paul Fraser, who based the script upon their experiences growing up together. At first the film rolls along with an genuine sense of spirited adolescent merriment, the incidents seeming almost random and fun before darker tones creep into the story and the boys cross the border into life's first sobering experiences with adult disappointment and real danger. The increasing threat of loose cannon Morell gives the film the feeling of a cautionary tale, at times coming off as an *Afterschool Special* on the dangers of taking rides from stuttering weirdoes. The way Morell oscillates between comic relief and sinister threat keeps the character slightly at arm's length, and despite the good performance by Paddy Considine in his acting debut, he feels a bit like a caricature. At the same time, however, Meadows and Fraser's screenplay avoids sugar-coating or sentimentality (the impact of Morell's behavior is palpable even if the boys can't articulate it), requiring the boys to take their knocks without any easy answers or explicit lessons in sight.

**drama** screenplay avoids sugar-coating or sentimentality (the impact of Morell's behavior is palpable even if the boys can't articulate it), requiring the boys to take their knocks without any easy answers or explicit lessons in sight.

## Tawdry Meadows

As a director, Meadows has a flair for images that support the narrative instead of overwhelming it or trying to make up for its shortcomings; his camera moves through scenes with a sense of precision but also a youthful restlessness—Meadows's dignified approach to the details of working-class life has kind



Ben Marshall and Andrew Shim in *A Room for Romeo Brass*

the integrity associated with Ken Loach or Mike Leigh. As well, his use of pop music—the soundtrack includes songs by the Specials, Beck, Billy Bragg and Beth Orton—is vibrant without making pandering cultural references. Yet the biggest assets of *A Room for Romeo Brass* are surely its two young featured stars. Shim and Marshall have a natural sense of camaraderie and a remarkable sensitivity toward the unspoken nuances of tender childhood friendships.

This is not a monumental work of art (nor is it meant to be), but *A Room for Romeo Brass* is still the kind of film that wins you over with its honesty and good nature—and it's always welcome to see a film that portrays childhood without resorting to morose humour or oversimplified resolutions. ●

## A Room for Romeo Brass

Directed by Shane Meadows •

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Paddy Considine and Vicky McClure •

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**DRACULA 2000 (14A)** Gore violence Sat-Sun 11:25  
Daily 2:40 4:20 7:20 9:40 Midnight Fri Sat only 11:55

**102 DALMATIANS (G)** Sat-Sun 11:30 Daily 1:55 4:20 7:10 9:25  
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**RUGRATS IN PARIS (G)** Sat-Sun 12:10 Daily 2:15 4:15 6:10

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**DUDE, WHERE'S MY CAR? (14A)** Sat-Sun 12:25  
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**VERTICAL LIMIT (PG)** Not suitable for younger children  
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**PROOF OF LIFE (14A)** Sat-Sun 11:45  
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**CHARLIE'S ANGELS (PG)** Sat-Sun 11:35  
Daily 2:45 4:30 5:40 7:40 9:50 Midnight Fri Sat only 12:15

**PAY IT FORWARD (PG)** Coarse language  
Sat-Sun 11:55 Daily 2:35 4:15 7:15 9:35 Midnight Fri Sat only 12:25

**MEET THE PARENTS (PG)** Coarse language Sat-Sun 11:50  
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<b>3000 MILES TO GRACELAND</b> 14A Violent scenes. DTS Digital. No passes. Daily 1:00 4:00 7:00 9:30	<b>3000 MILES TO GRACELAND</b> 14A Violent scenes. DTS Digital. No passes. Daily 1:00 4:00 7:00 9:30
<b>CROUCHING TIGER, HIDDEN DRAGON</b> PG Violent scenes. DTS Digital. Daily 1:10 3:40 6:30 9:10	<b>CROUCHING TIGER, HIDDEN DRAGON</b> PG Violent scenes. DTS Digital. Daily 1:10 3:40 6:30 9:10
<b>DOWN TO EARTH</b> PG Coarse language. DTS Digital. Daily 1:30 3:50 6:50 9:00	<b>DOWN TO EARTH</b> PG Coarse language. DTS Digital. Daily 1:30 3:50 6:50 9:00
<b>THE GIFT</b> 14A Violent scenes. DTS Digital. Daily 2:00 4:40 7:30 10:05	<b>THE GIFT</b> 14A Violent scenes. DTS Digital. Daily 2:00 4:40 7:30 10:05
<b>MONKEYBONE</b> 14A DTS Digital. No passes. Daily 1:30 3:20 5:20 7:20 9:20	<b>MONKEYBONE</b> 14A DTS Digital. No passes. Daily 1:30 3:20 5:20 7:20 9:20
<b>SAVING SILVERMAN</b> 14A DTS Digital. Daily 1:10 3:40 6:30 9:10	<b>SAVING SILVERMAN</b> 14A DTS Digital. Daily 1:10 3:40 6:30 9:10
<b>SNATCH</b> 18A DTS Digital. Daily 1:50 4:40 7:40 9:30	<b>SNATCH</b> 18A DTS Digital. Daily 1:50 4:40 7:40 9:30
<b>SWEET NOVEMBER</b> PG Mature themes. DTS Digital. Daily 1:40 4:20 7:10 10:00	<b>SWEET NOVEMBER</b> PG Mature themes. DTS Digital. Daily 1:40 4:20 7:10 10:00
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<b>THE WEDDING PLANNER</b> PG DTS Digital. Fri-Thu 2:10 4:30 7:40 Wed 2:10 4:30	<b>THE WEDDING PLANNER</b> PG DTS Digital. Fri-Thu 2:10 4:30 7:40 Wed 2:10 4:30

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<b>FINDING FORRESTER</b> PG Coarse language. DTS Digital. Daily 1:15 4:10 7:10 10:00	<b>FINDING FORRESTER</b> PG Coarse language. DTS Digital. Daily 1:15 4:10 7:10 10:00
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<b>SAVING SILVERMAN</b> 14A On 2 screens. Daily 1:25 3:30 6:30 9:35 11:15 10:15	<b>SAVING SILVERMAN</b> 14A On 2 screens. Daily 1:25 3:30 6:30 9:35 11:15 10:15
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WESTMALL 4 CINEMAS PHASE I, ENTRANCE 44 444-1331	WEN 444-1331
<b>102 DALMATIANS</b> G Daily 2:00 4:20 6:30	<b>102 DALMATIANS</b> G Daily 2:00 4:20 6:30
<b>CHARLIE'S ANGELS</b> PG Daily 9:00	<b>CHARLIE'S ANGELS</b> PG Daily 9:00
<b>ARTISTRY</b> PG Coarse language. Daily 2:15 4:35 7:15 9:15	<b>ARTISTRY</b> PG Coarse language. Daily 2:15 4:35 7:15 9:15
<b>THE FAMILY MAN</b> PG Not suitable for younger children. Daily 9:40	<b>THE FAMILY MAN</b> PG Not suitable for younger children. Daily 9:40
<b>RUGRATS IN PARIS-THE MOVIE</b> G Daily 1:15 3:35 6:30 9:30	<b>RUGRATS IN PARIS-THE MOVIE</b> G Daily 1:15 3:35 6:30 9:30
<b>DUDE, WHERE'S MY CAR?</b> 14A Daily 2:45 4:50 7:00 9:10	<b>DUDE, WHERE'S MY CAR?</b> 14A Daily 2:45 4:50 7:00 9:10
<b>UNBREAKABLE</b> PG Mature themes. Daily 2:15 4:35 7:15 9:35	<b>UNBREAKABLE</b> PG Mature themes. Daily 2:15 4:35 7:15 9:35
<b>VERTICAL LIMIT</b> PG Not suitable for younger children. Daily 1:30 4:05 6:45 9:25	<b>VERTICAL LIMIT</b> PG Not suitable for younger children. Daily 1:30 4:05 6:45 9:25

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<b>102 DALMATIANS</b> PG Fri Mon-Thu 1:40 Sat-Sun 1:20 3:40 6:40	<b>102 DALMATIANS</b> PG Fri Mon-Thu 1:40 Sat-Sun 1:20 3:40 6:40
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<b>MISS CONGENIALITY</b> PG Fri 7:20 9:45 Sat-Sun 1:10 3:50 7:20 9:45 Mon-Thu 7:20	<b>MISS CONGENIALITY</b> PG Fri 7:20 9:45 Sat-Sun 1:10 3:50 7:20 9:45 Mon-Thu 7:20
<b>MONKEYBONE</b> 14A No passes. Fri 1:00 3:10 Sat-Sun 1:10 3:05 6:00 7:00 9:10 Mon-Thu 7:00	<b>MONKEYBONE</b> 14A No passes. Fri 1:00 3:10 Sat-Sun 1:10 3:05 6:00 7:00 9:10 Mon-Thu 7:00
<b>O BROTHER, WHERE ART THOU?</b> PG Fri 7:00 9:40 Sat-Sun 1:30 4:10 7:00 9:40 Mon-Thu 7:00	<b>O BROTHER, WHERE ART THOU?</b> PG Fri 7:00 9:40 Sat-Sun 1:30 4:10 7:00 9:40 Mon-Thu 7:00
<b>SAVE THE LAST DANCE</b> PG Coarse language. Fri 7:20 9:45 Sat-Sun 1:50 4:20 7:20 9:45 Mon-Thu 7:20	<b>SAVE THE LAST DANCE</b> PG Coarse language. Fri 7:20 9:45 Sat-Sun 1:50 4:20 7:20 9:45 Mon-Thu 7:20
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<b>VALENTINE</b> 14A Violent scenes. Fri-Sun 9:00	<b>VALENTINE</b> 14A Violent scenes. Fri-Sun 9:00

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# A thing of tutte, a joy forever

Danièle LeBlanc has come to terms with "amoral" *Così fan tutte*

By DAVID GRØNNSTAD

Mozart's *Così fan tutte* may be one of the most renowned and performed operas—*Opera for Dummies*, any respectable journalist's number-one source in researching these matters, lists it as one of the genre's 50 "big kahunas"—but it certainly isn't the most politically correct.

First there's the title, usually translated into English as *Women Are Like That*. And according to celebrated Mozart collaborator Lorenzo da Ponte's libretto, the "that" that

women are like is fickle, vapid, untrustworthy and unfaithful. (Not that men come off as being much better—more on that later.)

One would think that political incorrectness, even in a 1790 work, would be the kiss of death in the 20th and 21st centuries, but in fact, the opera has seen a rebirth in the last 100 years. It was in the 19th century that *Così* was considered too embarrassingly amoral to produce; several attempts were made to

rewrite the opera, and Richard Wagner went so far as to praise Mozart for supposedly writing inferior music to go along with the "dull and insignificant" libretto.

Even Canadian mezzo-soprano Danièle LeBlanc, last seen in Edmonton as Musetta in last season's *La bohème*, who is playing the role of Dorabella for the third time,

took a while to warm up to *Così*.

"The first time I studied the opera, seven years ago, I was outraged by the way women were portrayed," says LeBlanc. "But then actually working on it and delving into it, especially with the help of a director, I realized the women aren't singled out; the guys are just as bad!"

## A mania for Albania

A précis of the plot is in order. Ferrando and Guglielmo are two young (about 18) soldiers engaged to 15-year-old sisters Dorabella and Fiordiligi, respectively. A cynical old bachelor challenges them to test the girls' fidelity by pretending to go off to war, only to return in disguise as two Albanians (that's right, Albanians) and put the moves on each other's fiancées. After about 12 hours, they succeed—or fail, depending on how you look at it. The men reveal their knavish chicanery and, almost inexplicably, all is subsequently forgiven.

"I mean, look at these guys," LeBlanc says about the male characters. "They seduce each other's girls for the sake of winning a \$50 bet. The opera isn't about women's infidelity; it's about really young, naive people being taken in by an old jerk in the guise of a philosopher. At 18 years old, these guys are old enough to give their lives in a war, but they're not old enough to deal with

aspects of themselves they've never been forced to face. They're given a pass-or-fail test, and yes, they fail. It's a growing experience."

*Così* is, if not unique, at least rare in the repertoire because most of its best and most famous music isn't solo arias (with the notable exception of "Per pietà") but ensembles. Duets, trios (including the sublime "Soave sia il vento"), quartets, quintets and sextets follow one another in a musical kaleidoscope. With only six characters and no chorus, it's a tight ensemble piece that requires as much acting as singing ability from its principals—hence the casting of LeBlanc, who always gets good reviews for her stage presence.

## Swapping split

A famous element of the opera is its maddeningly ambiguous ending: do the girls end up with their original fiancés or do they end up going along with the swap? Some produc-



tions leave it to the audience's imagination (and frustration), while other directors make the choice for them. Of course, it would be highly unprofessional of me to reveal what happens in this production—plus, I'm hampered by the fact that LeBlanc wouldn't tell me. "This production is different; there's going to be a twist," is all she would say.

After a buildup like that, she better be right. ☉

*Così fan tutte*  
Jubilee Auditorium • Sat, Feb 24, 8pm; Tue, Feb 27, 7:30pm; Thu, Mar 1, 7:30pm • Edmonton Opera

aspects of *Macbeth*, either. "Last night, we worked out the blocking for Banquo's death," he says, "and I think that'll be pretty gross. But that's our responsibility. Murder is a serious thing—I think we've lost touch with that in our society."

## Danny, did you hear about This One?

Workshop West's KaBoom! Theatre Performance Series closed, well, with a bang last weekend with Daniel MacIvor's *In On It*, a sparsely designed, intricately written, mesmerizingly performed two-hander about love, grief and art that contains a seemingly inexhaustible series of theatrical surprises—villains in Bob Hope/Bing Crosby *Road* pictures don't the rug pulled out from underneath them as often as the audience does during this show.

Sorry—"play." That's how This One (MacIvor) prefers to think of the performance; he's an uptight, somewhat snobbish playwright who, in *In On It*'s opening scenes, is apparently working through a new script with his lover and collaborator, That One (O'Donnell), who is younger, more confrontational and more eager to pick holes in This One's whole approach to the play's story, characters and overall tone. The play is the story of Ray, a lonely white-collar worker who is diagnosed with a fatal disease but who finds little comfort from his unhappy wife, his distracted, go-getter son or his glib doctor.

This One and That One act out several of these conversations, pass-

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## Theatre Notes

By PAUL MATWYCHUK

### The Scott-ish play

**Macbeth • Catalyst Theatre • To Mar 4 • preVUE** In the one corner, you've got George Bernard Shaw, who once wrote, "We are growing out of Shakespeare.... His characters still live; his word pictures of woodland and wayside still give us a Bank-holiday breath of country air... but we have nothing to hope from him, and nothing to learn from him—not even how to write plays." And in the other corner, we have local director/playwright/diehard Shakespearean Scott Sharplin, who has built his theatrical reputation upon his many ambitious chamber adaptations of such plays as *Richard III*, *The Tempest* and *Titus Andronicus*, and has even named his theatre company "Sound and Fury Theatre."

In this arena at least, Shaw comes in second to Sharplin, who is currently preparing his latest bit of Shakespeareana, a 90-minute, six-actor version of *Macbeth* at the newly-renovated Catalyst Theatre space starring Christine Frederick as Lady Macbeth and recent B.F.A. grad Trevor Duplessis as the melancholy thane himself.

"Scott has created an almost pre-

historic, almost Antarctic sort of frozen wasteland," says Duplessis, describing the look of the show. "No living thing in sight. It's intended, I think, to reflect the decline of Scotland under this reign.... He certainly came to rehearsal with his homework done. He had a solid concept in mind, and he uses the text so it's not something so cosmic the actor can't figure it out—he actually uses the text to help him understand why the character is doing what he's doing."

Regular attendees at Studio Theatre will recall Duplessis's swashbuckling performance in the title role of George F. Walker's *Zastrozzi*; he's one of those Byronic-looking actors who appears perfectly at home skulking across the stage and brandishing a sword. But of course, anyone playing *Macbeth* has to do a lot more than spill the blood of his co-stars. "I've been pretty much obsessed with this part, off and on, for a few years," says Duplessis. "Even when I was going to school, I'd always be going through the play and work up my own concept for it—sort of an armchair director. For me, one of the key moments in the role comes when Macbeth hears his wife is dead. That's the point in the play where the actor playing him really has to decide: has Macbeth turned apathetic at this point, or is he covering up the fact that his heart's just been ripped out? Everyone always wants that moment done just perfectly."

Sharplin has never been one to shy away from the gorier aspects of Shakespeare's plays—in his adaptation of *Richard III*, he had the stage decorated with the decapitated heads of Richard's victims—and Duplessis says he hasn't soft-pedalled the bloodier



# Memoirs of an amnesiac

Memories can't wait in stylish, captivating *Evelyn Strange*

BY PAUL MATWYCHUK

Jane Spidell plays the title character in *Evelyn Strange*, an alluring, mysterious blonde who wanders into a box seat at the Metropolitan Opera House shortly after the start of Act One of Wagner's *Siegfried*. There she meets Perry Spangler (John Kirkpatrick), who invites her to get something to eat with him after the opera is over. Perry works as a sub-editor at a large Manhattan publishing company, and while he seems like a basically sensible type, he can't help but be as intrigued by this woman as we are: by her slow, dazed demeanour, her reluctance to provide any personal information about herself and the way she speaks every line in a strange, toneless voice, making observations like "You paid for the food with nickels and dimes" and "Avenues run east and west, streets run north and south" as if they were occurring to her for the very first time.

As it turns out, however, Evelyn's odd behaviour is due to the fact that she has amnesia—and it's one of playwright Stewart

Lemoine's wittiest conceits that there's a very thin line separating ultra-glamorous *femmes fatales* from women with severe mental disorders. *Evelyn Strange* takes place in the Manhattan of the 1950s—the socialite played by Davina Stewart works off stress by shopping at Henri Bendel's, Perry always wears a hat and when he and Evelyn need a bite to eat, they go to the Automat—and Robert Shannon's lovely, stylized, all-white set looks

like a memory of Manhattan; Manhattan the way Evelyn might remember it, all outlines and no

details filling them in. When Stewart makes her entrance at the opera in the first scene, in a stylish evening dress, her lips thin and red and a fur draped across her bare shoulders, she looks as though she could have stepped out of the vintage ad on the back of her opera programme.

The story that unfolds within this setting is just as captivating: reluctantly, Perry agrees to help Evelyn unravel the mystery of her own identity, the only real clues to go on being the opera tickets in the pocket of her coat and a mysterious encoded notebook that neither Evelyn nor Perry knows how to decipher. The situation is pretty cryptic to begin with, and when the body of a murdered man is discovered in Central Park, it becomes

evident that Perry's playboy co-worker Lewis Hake (Julien Arnold) and the wife of his boss (Stewart) are somehow wrapped up in the case as well. Lemoine has done a superb job of plotting this mystery; he plays absolutely fair with the audience as he doles out the clues and still manages to provide a solution that's logical, surprising and satisfying all at once.

## Manhattan murder mystery

The play is also, of course, very funny—from the effortless, sophisticatedly sexy shop-talk between a pair of secret lovers to the tour de force scene in which Nina, Lewis and Evelyn attempt to jog Evelyn's memory by re-enacting the circumstances in which she lost it in the first place. (This notion that participating in make-believe games can be a powerful psychological healer, which has run through lots of Lemoine's plays from *Shocker's Delight* to *Pith!*, is especially appealing to theatre people.) I also liked the way Lemoine works things so that Evelyn isn't the only character who comes to recall her true identity: Lewis turns out to be lying about being a womanizing man-about-town; Nina remembers that she isn't the frosty socialite she initially appears to be, but a former secretary with a huge capacity for passion; and Perry may seem to be



*Evelyn Strange* playwright Stewart Lemoine and star Jane Spidell

a bookish sub-editor, but within his chest beats the heart of a hero as valiant as Siegfried.

The performances are all terrific, especially Stewart as the flinty Nina Ferrer, struggling to keep up respectable appearances even as everything around her spins wildly out of control, and Spidell, who hits just the right note of desperation mixed with adventurousness as Evelyn. (I love the way she sits in her

hotel room reading the Bible, raising one incredulous eyebrow as she works her way down the page.) *Evelyn Strange* is a fun, stylish, blissfully comic mystery that does the near-impossible: it actually makes me tempted to sit through a performance of *Siegfried*. ☉

*Evelyn Strange*

Varscona Theatre • To Mar 3 • Teatro la Quindicina • 433-3399, ext. #2

## Theatre Notes

Continued from previous page

ing a grey lamb's-wool jacket back and forth like the two Frenchmen from *Monty Python* sharing a single mustache as they explain the concept of flying sheep. But interspersed with these scenes are flashbacks to the two men's stormy relationship, both the bad times (the kind of ferocious screaming arguments that only people who love each other ever seem to have) and the good ones (a ridiculous dance number they once agreed to do together to the accompaniment of Leslie Gore's "Sunshine and Lollipops"). Very gradually, you come to realize that the entire performance, for all its laughter, is actually an elegy—a way for *This One* to work through his emotions after his lover dies in a car crash.

The two performers are excellent; O'Donnell has a prickly stage energy that gives even the play's quieter moments an edge and MacIvor moves effortlessly from persona to persona, from Ray's insincerely smiling doctor to an unusually philosophical boy to the grief-stricken *This One*. The only false moment in the show isn't in the acting; it's in the protracted sound effect that plays near the end as *This One* imagines the sound of the car accident that took *That One's* life—not only do we hear the crash, but we spend about half a minute listening to the voices of witnesses and bystanders crowding around the wreck. Maybe it's me, but

this kind of thing always takes me right out of a play—I can't help but be aware of it as a sound effect, and I find myself thinking about the actors doing take after take of it in a recording studio instead of the fictional world of the play.

But that's a really small point, and it probably says something about how engrossing *In On It* is that something that small was all that jolted me out of it.

## Once bitten, twice *Shylock*

***Shylock* • Stanley A. Milner Library • Tue, Feb 27, 7:30pm • preVUE** As part of Freedom to Read Week, the Edmonton Public Library is sponsoring a one-night-only performance of Mark Leiren-Young's one-man show *Shylock*, with John Huston (no, not that John Huston—this is another guy) recreating the performance that won him such acclaim at last summer's Fringe Festival. The play revolves around a Jewish actor who is condemned by the Jewish community for his unsentimental, unflattering performance in a real hot potato of a role: the moneylender Shylock in Shakespeare's *The Merchant of Venice*. Over the course of the play, the actor's defence of his performance becomes an examination of the nature of art and of prejudice, as well as a passionate plea for artists to be allowed (and allow themselves) the freedom to explore even the most unpleasant aspects of the human experience.

Tickets for the performance, which will be followed by refreshments and a discussion of the play and its themes, are \$10 for adults and \$8 for seniors and students (who may well benefit the most from seeing it) and can be purchased at TIX on the Square. ☉

## Massacre appeal

Of course, some performers don't even need scripts to shine—case in point: Jacob Banigan, Chris Craddock and Mark Meer, who, after eight rounds of gruelling ad-libbing, nabbed first place last week in the Vancouver Theatresports League's 14th Annual St. Valentine's Day Massacre, an event traditionally (and suspiciously) dominated by the home-town Vancouver team. "I'm still trying to confirm this," says a triumphant Banigan, "but I think it might be the first time it was won by an outside team."

Luckily, the reaction from the runner-up Vancouver and Seattle improv teams was as friendly and loving as you'd expect from an event that takes place on February 14. The camaraderie was particularly noticeable, Banigan reports, during the two non-competitive, anything-goes late-night improv jams, when players from various teams would freely hop into each other's scenes to contribute a quick gag or two.

The Massacre is only the start of a busy competitive season for the victorious Edmontonians: in March, Banigan, Meer and Josh Dean will be in

SEE NEXT PAGE

Theatre Network ~ live at the ROXY presents

## Lawrence & Holloman

by Morris Panych

STARRING JEFF PAGE & JOHN ULLYATT

Comedy of a Salesman ~ it's all fun & games until

February 6 - 25, 2001  
ROXY Theatre: 10708-124 Street  
Tickets: 453.2440

**FINAL WEEKEND**

"Blackly humorous" - Toronto Star  
"Lawrence & Holloman can make nihilism seem like a party" - The Sacramento Bee

VUE WEEKLY



# Around the world in 80 minutes

MacLaughlin dances through Europe with *Four Solos/Four Cities*

BY ALEXANDRA ROMANOW

One of the most startling and evocative dance images to appear in Edmonton in some time is one of the black-and-white photos promoting *Four Solos/Four Cities*, the new show from Lola Dance. A dancer in a ruffled tutu—the kind you'd expect to see on a Jack Russell terrier in a circus—stands on tiptoe, balancing precariously on the most ridiculously high platform running shoes you've ever seen in your life. "How on earth," you ask yourself, "can anyone possibly stand in those, let alone dance?" But in the imaginative hands of Vancouver's Lola MacLaughlin, her dancer not only stands but performs evocative leaps, twirls and jumps all the while shod in the formidable runners.

"It's remarkable," laughs MacLaughlin, "but she dances in these mile-high shoes. She is the dancer representing the city of Venice, where it was quite fashionable during the 15th and 16th cen-

turies for women to wear really tall shoes that were up to a foot and a half high. In order to walk, they needed a servant on either arm or long poles to balance themselves. When I saw these running shoes, I thought they were the contemporary equivalent of these Venetian shoes. I'll admit that choreographing the piece was a lot easier than having to actually dance it. But the shoes are a bit like ballet pointe shoes and the dancer is able to carry on quite well in them."

## Everyman addition

*Four Solos/Four Cities* is an intriguing 80 minutes of dance from one of the west coast's most creative choreographers. A graduate of the dance program at Simon Fraser University, MacLaughlin may be best known to Edmonton audiences from her piece *Everyman*, which was commissioned by Grant MacEwan College in 1990. "At the time," she recalls, "it was the middle of winter and I was staying in a hotel across from the college. I didn't get to see much of Edmonton. All I remember is that it was really cold!"

Gauging the individual character of a city is one of MacLaughlin's passions, and many a metropolis has provided the inspiration for her work. *Four Solos/Four Cities* explores

the diverse nature of some of Europe's oldest and most celebrated cities: Venice, Berlin, Vienna and Brussels. "Each city has a character," MacLaughlin says. "I wanted to discover what that character is, its essence distilled from the collective history, living patterns and the personality of the people who've lived in that place. I thought it'd be fun to build a suite of dances based on these four cities I was visiting through dance festivals."

## The envelope, not the city

Armed with four large manila envelopes, MacLaughlin set out to collect as much material on each city as possible. Postcards, photos of people, sketches of architecture, souvenirs, thoughts she jotted down herself while travelling—all went into the appropriate envelope. Once she was home in Vancouver, she continued to research each city even further. Casting each dancer was an integral part of the equation—the performer would



MacLaughlin in *Four Solos/Four Cities*

have to embody the city's character—and only after MacLaughlin was totally satisfied with her cast did she begin creating the dance.

"Each city/solo is a unique world

unto itself," she explains. "The choice of dancer, music, sets, costumes and movement styles is totally different from the other. I worked on all four solos at the same time, which I found very useful in maintaining the contrast between them all. For example, the sense I wanted for Brussels was very different from the feeling I wanted Vienna to evoke."

Featuring music by composers from Schubert to Steve Reich, rich video images, compelling photos as well as unique choreographic touches, *Four Solos/Four Cities* is the perfect trip for armchair travellers and accidental tourists alike. ☉

*Four Solos/Four Cities*

John L. Haar Theatre • Fri-Sat,  
Feb 23-24

# The things they carried

Exhibit shows how uranium mining devastated Dene

BY MAUREEN FENNIAC

Situated on the edge of the Arctic circle on the shores of Great Bear Lake, the Sahtu Dene is a community of fewer than 700 people who, up until the 1970s, led a nomadic life of hunting and fishing. The community is also located on the site of what was once the largest uranium mine in the world. For almost 30 years Dene men worked as transport labourers for the Eldorado Mining Company, which later became a Crown corporation. Carrying 45-kilo bags of radium and uranium ore on their backs for three dollars a day, they were a main cog of the elaborate transportation network that carried ore from the Arctic mines to northern Alberta.

A *Millennium Tribute to the Dene Uranium Ore Carriers of Denehede*, a multimedia exhibition of video, digitally mediated photographs and transcribed oral history currently on display at the FAB Gallery, depicts a tightly knit community bound together by tradition and tragedy. It wasn't until the 1950s that the Dene began suffering the

effects of their almost continuous exposure to radioactive contamination. As one elder poignantly says in a documentary video included in the exhibition, "People started dying. That's how we knew something was wrong."

In the exhibition space, contemporary snapshots in lurid colours—some of them transformed through collage and painting—depict life in the remote northern community. Images of freshly skinned caribou and smiling children exude a sense of spontaneity, immediacy and vitality. These are images of the present, and they hang in stark

contrast to the black-and-white archival photos. The passage of time and the low-tech photographic processes that created them give these blurry images a ghostlike quality as the hover over the gallery space, reminiscent of the Dene uranium ore carriers themselves, most of whom would later die from cancer of one form or another.

## Ore on the floor

There are almost two full rooms of these images in this exhibition. Most of them depict aboriginal men carrying what look like heavy sacks of flour on their backs, hauling them onto boats or sleeping on top

of them. Abstracted from any kind of narrative context, these images appear innocuous—even innocent. However, the interpretive context the exhibition environment creates alters this reading considerably. One learns from the various appended texts that the bags the men are hauling and sleeping on were filled with raw uranium ore—and suddenly, these out-of-focus images make the consequences of what's going on in them and their repercussions painfully clear. It's a viewing experience something like a *Star Trek* episode where the crew travels back into the past but can't do anything to change it.

"We were never told about the dangers," says a Dene elder in a documentary interview. "The ore was pulverized into a very fine powder, like flour. It got into everything—our clothes, our beds. We would come home covered in ore dust. Our children played in it."

Although it might be argued that few understood the health hazards of radiation poisoning at the time, there is evidence that the Canadian government was well aware of the danger as early as 1931. Certainly the government was aware of the dangers of uranium by the time it began shipping thousand of tonnes of it to the U.S. in order to meet the demands of the American military. The uranium that fueled the atomic bombs dropped on Hiroshima and

Nagasaki came directly from the mine at Great Bear Lake, and unbeknownst to them at the time, it was carried by Dene labourers. To the Dene it was only "money rock," an apt moniker given the more than two billion dollars in uranium sales the U.S. paid the Canadian government during the heyday of the atomic age.

## Loaded for Bear

The uranium industry also brought with it serious environmental consequences. Great Bear Lake, the fourth-largest freshwater lake in the world, became the dumping ground for 1.7 tonnes of radioactive waste, poisoning the fish and caribou the Dene traditionally lived on. To date, no comprehensive environmental assessment of the lake has been made by the government, nor has compensation been granted to the carriers or their families.

"This exhibition is about acknowledging what the Dene people have suffered and continue to suffer," explains Louis Cardinal, Director of Native Student Services at the University of Alberta, who organized the exhibition along with Gilday. "But whatever befalls native people befalls all Canadians. Ours is a shared history." ☉

*A Millennium Tribute to the Dene Uranium Ore Carriers of Denehede*  
FAB Gallery • To Mar 11

## Theatre Notes

Continued from previous page

Germany, a country you'd think would be the last place unstructured improvisation would be able to thrive, to participate in the First International Berlin Improvisation Festival. (They were invited by Die Gorillas, which is not the organization that murdered Dian Fossey, but a German comedy troupe they met in Seattle last year.) And in May, Rapid Fire Theatre will celebrate the 20th anniversary of Theatresports in Edmonton by hosting the Big-Time Jape-Fest Improvisation Festival, featuring tournaments and games with a wide variety of visiting comedians.

Meanwhile, Theatresports continues at the Varscona Theatre every Friday night at 11 p.m., and its more advanced variation Chimprov happens every Saturday at 11 p.m., except for the last Saturday of each month, when *Oh Susanna* goes on in its place. Hey—that's this week! ☉



# Arts Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.  
Deadline is 3pm Friday.

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488-6611. \*FEATURE GALLERY: HOME ON THE RANGE.

Contemporary and traditional pieces in the form of home furnishings and lifestyle accessories, which reflect the cultures and romance of Southern Alberta. Until February 24. \*CELEBRATING CHALKE: PAST AND PRESENT: Ceramic works by John Chalke. Mar. 3-Apr. 21. Opening reception: Mar. 3, 2-6pm, artist in attendance, 2-4pm.

**ART BEAT** 8 Mission Ave., St. Albert, 459-3679. \*Open: 10am-6pm; Thu 10am-9pm; Sat 10am-5pm; Sun and hols 12-5pm. \*Ongoing display of gallery artists works. \*UNFINISHED BUSINESS: Clay sculpture, torch cut metal and watercolor paintings by Sharon Moore-Foster. Feb. 24-Mar. 18.

**ARTRA GALLERY** 15607-100A Ave., 489-1028. Art works by the Thursday Night Ladies Group. Until Feb. 28.

**THE BAGEL TREE CAFÉ** 10354-82 Ave., 439-9604. Society of Northern Alberta Print Artists (SNAP): a selection from the Newsletter Prints series, including works by Blair Brennan and Gu Xiong. Until Mar. 11.

**THE BEARCLAW GALLERY** 10403-124 Street, 488-4445. Paintings by Leiland Bell and Inuit sculptures by Elijah Michael, Iola Ikkiak and Mattewise Iyalkut. Until March 14.

**BUGERA/KMET GALLERIES** 12310-Jasper Ave., 482-2854. Abstract, landscape and still life paintings by selected gallery artists including Alain Attar, Lorenzo Dupuis, Bill Laing and Barbara Milne. Until February 28.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8527-91 Street, 461-3427. Group show. Feb. 23-Mar. 7.

**DOUGLAS UDELL GALLERY** 10332-124 Street, 488-4445. \*RE/MONSTRANCE: Large charcoal drawings of the rabbits that were once part of the Monstrance exhibition by Diana Thorneycroft. Until March 1.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. www.eag.org. \*Open: Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-6pm; Sat-Sun and hols 11am-5pm. \*METAMORPHOSIS: A survey of works by Calgary artist Marion Nicoll, a pioneer of modern art in Canada. Until May 21. \*SALVATION: Various art works by local and regional artists. Until May 21. \*THE ALIEN PROJECT: Until Mar. 25. \*ALIEN FILM FEST: Thu 22 (7pm): War of the Worlds and Earth vs the Flying Saucers. Fri 23: ELECTRIC VISION.

**ALBERTA ART FROM THE 1930s TO THE 1970s:** Historical works from the collections of The Edmonton Art Gallery and The Alberta Foundation for the Arts. Until May 21. \*THE KITCHEN: SPYDER YARDLEY JONES: NASTY SPYDER BITES: The urban landscape in this installation, 3-D figures roam the concrete jungle under the watchful eye of alien creatures. Until Mar. 25. \*NEW EYES: An educational and exhibition space to assist with school tour programs. Interactive space about art and travel. Until May 30. \*CHILDREN'S GALLERY: AN ELEPHANT IN THE FOREST: THE SPIRITUAL ART OF EMILY CARL: Hands-on workshop with Marc Seigner. Until June. \*Admission: \$4 adult; \$2 student/senior; \$1 ages 6-12, kids under 6 free. Free on Thu after 6pm.

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. \*Open: Tue-Sat 10am-5pm. \*Gold and silver jewellery by Wayne Mackenzie, Janet Stein and John Blair. Ongoing. \*ROUGH CUTS: Figurative studies in steel, clay and paper by Sharon Moore-Foster. Until March 3.

**FAB GALLERY** 1-1 Fine Arts Building, U of A, 112 St., 89 Avenue, 492-2081. \*Open: Tue-Fri 10am-5pm; Sat 2-5pm; closed 2-5pm; Mon, Sat and statutory holidays. MILLENNIUM TRIBUTE TO THE DENE URANIUM ORE CARRIERS OF DENENDEH: A multi-media exhibit. Presented by the Office of Native Student Service and The Department of Art and Design and Cindy Kenney Gilday. Until March 11.

**FORT DOOR** 10308-81 Ave., 432-7535. Soapstone carvings by J. Akuliak and T. Akuliak. Until Feb. 28.

**THE FRINGE GALLERY** Bsm't., 10516 Whyte Ave., 432-0240. \*AFTER HOURS AGAIN: Group show featuring recent works by the Paint Spot Staff. Until Feb. 28. \*PAN-THOON: Group show. Mar 1-31.

**FRONT GALLERY** 12312 Jasper Avenue, 488-2952. \*Open: Tue-Sat 10am-5pm. Featuring new work by gallery artists including paintings, sculptures, ceramics and glass.

**GALLERY 124** 10240-124 St., 488-4575.

\*Open: Tue-Sat 10-5pm; Sun 12-3pm. A CHANGE OF SEASON: Impressionistic works in acrylic and ink by Ross Snashall. Until March 7.

**GENERATIONS GALLERY** 5411-51 Street, Stony Plain. Danielle Degen-monotype prints, drawings; Kelly Isaac-mixed media three dimensional paintings. Until March 26. \*GALLERY DINING ROOM: Oil paintings by Patricia Trudeau. Until March 18.

**GIORDANO GALLERY** 208 Empire Bldg., 10080 Jasper Ave., 429-5066. Featuring gallery artists; Mark Mullin, Mark Lang, Adele Duck. Until Mar. 15.

**GRASSLAND GALLERY** Westgate Centre, 17010-90 Avenue, 483-6011. Paintings and sculptures by various Alberta artists. Works by Henri Plisson Brent Hebert. Until February 28.

**HARCOURT HOUSE** 10215-112 Street, 426-4180. CLOTTED BODIES AND OTHER GHOSTLY MATTERS: Hand-sewn velvet shoes by Lissa Robinson. Feb. 22-Mar. 31. Opening reception: THU, Feb. 22, 7:30-10pm. \*DINING ROOM: Emerging Edmonton artist Duncan Johnson series of paintings. Feb. 22-Mar. 31. Opening reception: THU, Feb. 22, 7:30-10pm.

**JOHNSON ART GALLERY** 7711-85 Street, Society of Western Canadian Artists, March 3-16. Opening reception: SAT, Mar. 3, 1-4pm.

**KAMENA GALLERY** 5718-104 St., 944-9497. \*Open: Mon-Sat 10am-6pm. THE WAY I SEE IT: Watercolours and works in ink by Crystal Babcock. Until Mar. 8.

**LATITUDE 53** 10137-104 Street, 423-5353. \*Open Tue-Fri 10am-6pm; Sat 11am-5pm. MOURNING: Installation by Barbara Hunt. An exploration of textiles function relating to mourning rituals. Feb. 23-Mar 24. \*Opening reception: FRI, Feb. 23, 8pm. \*Panel discussion: SAT, Feb. 24, 2pm. \*The L53 Reading Group: learn about and discuss contemporary art theory, WED, Feb. 28, 7:30. Free.

**LUNA LOCA** 8409-112 St. SOCIAL GRACES: Sculptures by Francis A. Willey, made from found objects featuring The Cabaret Girl and The Roving Drunk. Until March 31.

**MC MULLEN GALLERY** University of Alberta Hospital, 8440-112 Street, 407-7152. \*Open: Mon-Sat 10am-8pm, Sat-Sun 1-8pm. MISCELLANEOUS CONNECTIONS: This exhibition will encourage visitors to see through the artist's eyes-to view the diversity of the artists and their experiences through their paintings, rather than simply see a series of abstract, figurative and still life paintings. Artists: Jilian Brezden, Bernard Hipple, Dick Der, Ruby Mah, and Robert von Eschen. Until March 31.

**PROFILES PUBLIC ART GALLERY** 19 Petron Street, (New location), St. Albert, 460-4310. PAINTERS AND CARVERS: Works by St. Albert and area artists. Until Mar. 2. \*SCOTT GALLERY 10411-124 Street, 488-3619. \*Open: Tue-Sat 10am-5pm. Quebec landscape artists Jacques Poirier, Louise Krouac, Vladimir Honk and Jean Guy Desrosiers. Also featuring prints by Sean Caulfield.

## Arts

**SNAP GALLERY** 10137-104 St., 423-1492. \*Open: Tue-Sat noon-5pm. THAT WAY AND THIS: Mixed-media and screen-prints by Brian Craig. Until Feb. 24.

**SNOWBIRD GALLERY** WEM, 444-1024. Featuring work by Yardley-Jones, Gregg Johnson and Jim Vest. Oils and acrylics by Fossil Tsegaye, Pottery by Blackmore Studios and Noburo Kubo. Glass art works available.

**SPECIAL-T GALLERY** 436 Riverbend Square, Phase 4, 432-1992. \*Open: Mon-Wed 10-6pm; Thu, Fri 10-9pm; Sat 10-5pm. \*Ongoing group show including new works by John Elder, Donna Brunner and Debra Demers-potters. Blown glass by Julia Reimer, Tyler Rock and Julian Duerksen. Fused glass by James Laviole. Until Mar. 13.

**STANLEY A. MILNER LIBRARY** Main Foyer, DAILY EXISTENTIALISM: Paintings by Mexican artist Perenezale. Until Mar. 31.

**STRATHCONA PLACE CENTRE** 10831 University Ave., 433-5807. \*ONE FOR THE SHOW: Various art works. Until Mar. 7.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. ART FORUM: Oil paintings, watercolours, mixed media works and sculptures by gallery artists. Until March 31.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Pastels, acrylic paintings, oil paintings, watercolours, Japanese chigiri-e and Oriental ink works. New works by Joyce Bowerman, Gwen Burroughs, Louise Cheng, Fran Cuyler, Cecile Denkatch, Sylvia Dubrule, Frank Haddock, Shirley Kinneberg, Lewis Laviole, Leonie Poole, Jo Anne Rasmussen, Jean Roth, Cindy Stewart, Darrell Stiles, Sharron Webber, Darren Woluschuk and others. Glass works by the Bisetts. Sculptures and ceramic pieces by various artists.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Floor, 11631-105 Ave., 452-8906. \*Open: Tue-Sat 9am-5pm. \*MONTEZUMA SUITE, KITSILANO SUITE, CAJUN SUITE. Photographs by Garth Rankin. Until February 28.

**VANDERLEELIE GALLERY** 10344-134 Street, www.vanderleelie.ab.ca, 452-0286. \*Open: Mon-Sat 10am-5:30pm. Group show of paintings by gallery artists, including David Alexander, Sam Lam, David Cantline, Sari Klep, Robert Christie, Philip Darrah. Until Mar. 5.

**WEST END** 12308 Jasper Ave., 488-4892. \*Open: Tue-Sat 10am-5pm. \*THROW CALLION TO THE WIND: New paintings and "Exotic Cocktail Table" constructions by Grant Leier. Until Mar. 24.

## DANCE

**BRIAN WEBB DANCE** Grant MacEwan College, John L. Haer Theatre, Jasper Place Campus, 10045-156 Street, 497-4416. Four Solos/Four Cities: Lola Dance. February 23-24, 8pm.

**VINOK WORLDANCE** The Citadel, Shocher Theatre, 9828-101A Ave., 454-3739. Prairie Legends: Featuring dances and music from the different cultures of the people of Western Canada. TIX: \$26 adult; \$22 student/senior. Feb. 23-24, 7:30pm.

**VOHON UKRAINIAN DANCE ENSEMBLE** Jubilee Auditorium, 451-8000. Expressions: A time of Kings, Queens, jesters and Kozaks. SAT, March 3, 8pm. TIX: \$17-\$25 @ TicketMaster.

## THEATRE

**THE CHARLES DICKENS ROADSHOW** Strathcona Legion, 10416-81 Ave., 432-7633, 420-1757. Presented by the Rare Vintage Theatre Company. Victorian music comedy for all ages. Charles Dickens has made an unscheduled detour to present his one-man show at Fort Edmonton. Mar. 1-3, 8-10, 8pm. TIX: \$18.75 adult, \$16 senior/kids under 14. Mar. 2 and 10: Dinner (7:30pm) and theatre \$35 adult; \$32 senior/kids under 14 (book four days in adv.). Adv. tickets @ TIX on the Square.

**CHIMPVOX** The New Varscona Theatre, 10329-83 Ave., 448-0695. \*Every SAT: expect the last Sat of e month (11pm): Presented by Rapid Fire Theatre.

**THE DAY NEVER ENDS** Jubiliations Dinner Theatre, WEM, Upper Level, 444-2424. Attend the "live to air" shooting of everyone's favourite musical soap opera...The Day Never Ends. Until Apr.

**DIE-NASTY** The Varscona Theatre, 10329-83 Ave., 433-3399. Voice box #2, 420-1757. By Stewart Lemoine. Presented by Teatro la Quindicina. A beautiful amnesiac wanders into the world of publishing and high society in 1950s New York. She must unravel a tangled web of deception, betrayal, and murder before she can discover her identity. Until March 3, Tue-Sat 8pm, Sat Matinee 2pm. TIX: Wed, Thu \$12, \$10 student/senior; Fri, Sat \$14, \$12 student/senior. Tues evening and Sat matinee Pay-What-You-Can. Thu, February 22 is Sold out. Adv. tickets @ TIX on the Square.

**THE LAST THIRTY PAGES** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. When a successful novelist hits writer's block and cannot complete his last chapter, what is he to do? Hire a pizza delivery boy to help him enact the characters, with unexpected and hysterical results!... Feb. 23-Apr. 15.

**LAWRENCE AND HOLLOMAN** The Roxby Theatre, 10708-124 St., 453-2440. By Morris Panych. Best friends with nothing in common. A hapless, ever-optimistic nudnik and a loquacious, self-absorbed egomaniac.

Until Feb. 25, Tue-Sat 8pm, Sun mat. 2pm.

**MACBETH** Catalyst Theatre, 8529-103 St., 435-8542, 420-1757. By Shakespeare. Presented by Sound and Fury Theatre. Driven by ambition and goaded by his wife, a loyal soldier commits the ultimate sin, striking down his king, his kinsman and guest. Until Mar. 4. TIX: \$12 adult, \$10 senior/student. Pay-what-you-can mat. Sun. Adv. tickets @ TIX on the Square.

**THE MONSTER CLUB** 10330-84 Ave., 448-9000. Presented by Fringe Theatre Adventures, Family Series. By Chris Craddock and Wes Borg. Until Feb. 24.

**OKLAHOMA!** Festival Place, Sherwood Park, 449-FEST. Presented by Sherard Musical Theatre. Feb. 23-24, 8pm. Matinee: Feb. 25, 2pm; Mar. 23, 8pm.

**007 1/2 THE SPY WHO SHITTICKED ME** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. Who better to save the world from the evil Dr. Nope than the suave secret agent 007 1/2? Until May 19. TIX: Wed, Thu \$20; Fri \$25; Sat \$29.95; Fri, Sat \$49.95; kids \$20.

**SHYLOCK** Stanley A. Milner Library, 444-7214, 420-1757. By Mark Leiren-Young. Performance by John Huston. Tues, Feb. 27, 7:30pm. TIX: \$10 adult; \$8 student/senior @ TIX on the Square.

**SILVER DANCER** Leduc Performing Arts Centre, 986-8730. By David French. Presented by The Leduc Drama Society. Adultery...blackmail...murder. And what a cast of characters: Award-winning author...film actress...flight attendant. Feb. 22-24 and Mar. 1-3, 8pm. TIX: Thu, Fri \$8; Sat \$10 @ Black Gold Service Centre.

**THEATRESPOTS** New Varscona Theatre, 10329-83 Ave., 448-0696. \*Every FRI (11pm): Presented by Rapid Fire Theatre.

**TONY N' TINA'S WEDDING** Silver Slipper, Northlands Park, 116 Avenue, 73 Street, 451-8000, 490-7052. Comedy. Interactive theatre event. Friday and Saturday evenings until Apr.

**VOTE WEASEL** The Arts Barns, 10330-83 Ave., Entrance behind Orange Hall, 433-2118. Presented by The Pomposus Weasels comedy troupe. If you get sick of listening to politicians trying to string together the perfect phrase that will encourage you to part with your vote, just put it on hold: Vote Weasel. Mar. 1-8pm; Sun Matinee 2pm. TIX: \$12 adult; \$9 student @ door.

## Benefit Concert

# Earthquake Victims in India

featuring Tabla Sensation from India  
Uday Deshpande with guest

Amelia Maciszewski, Sitar  
Regula Qureshi, Sarangi  
Uday's Fusion Group

Monday, Feb 26th, 2001

Convocation Hall, Arts Building  
University of Alberta

Admission - \$5 Students/Seniors \$10 Adults  
Info 492-0601 Donations Welcome

What's on at the FAG?

January 27 to March 25

EMILY CARR On Paper

Organized by The Vanouever Art Gallery for The Edmonton Art Gallery with the assistance of the Alberta Foundation for the Arts

in the kitchen: Spyder Yardley-Jones

EDMONTON ART GALLERY



## EVENTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUM

**DEVONIAN BOTANIC GARDEN** 5 km N. of Edmonton on Hwy 60, 987-3054. •Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX: \$5.75 adult; \$4.50 senior; free kids under 4. \$3.25 youth (4-12); \$17.50 family.

**JOHN JANZEN NATURE CENTRE** Fox Drive, Whitemud Drive, 496-2939. •Open: Weekdays 9am-4pm; Weekends and hols 1-4pm. •Weekend Adventures, drop-in activities: 1-4pm weekends and holidays. SUN 25: Snowshoe Hike. Regular admission. •Animals as Architects. Interactive display for all ages. Fri 23 (9:30-12pm): Frosty Fridays, 3yrs. \$2/pre-school child/week; regular admission to accompanying adults and kids. TIX: \$0.75 kid; \$1 youth/senior; \$1.25 adult; \$3.75 family.

**JOHN WALTER MUSEUM** Beside The Kinsmen Sports Centre, 496-4852. SUN 25 (1-4pm): Make your own bread and butter. Free.

**MCKAY AVENUE SCHOOL** 10425-99 Avenue, 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne St., St. Albert, 459-1528. •Open: Mon-Sat 10am-5pm; Sun: 12-5pm. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mineral mine, watch live frogs, interact and play Predator-the foodchain game. Free.

**MUTTART CONSERVATORY** 9626-96A Street, 496-8755. •Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •A WINTER GARDEN: Until February 25. •ART IN THE ATRIUM: The Edmonton Art Club. Until February 23. TIX: \$4.75 adult, \$3.75 senior/youth/student, \$2.25 kid, \$15 family.

**PROVINCIAL MUSEUM OF ALBERTA** 12645-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. •Open: 9am-5pm daily. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. SAT 17 (1-4pm): Games played by First Nations people. SAT 24 (1-4pm): Dream catchers. SUN 25 (1-3pm): Treasure Hunt. •THE SILVER

**SKATE EXHIBIT: SKATES AND SKATING FROM YESTERYEAR:** Learn about some of Edmonton's skating legends and the skates that carried them through world-class competitions. Until March 4. •SYRIA: LAND OF CIVILIZATIONS: Cultural treasures from Syria. Until May 13, open Mon-Fri 9am-9pm; Sat-Sun 9am-5pm. •BUG ROOM: Permanent live invertebrate display. Ongoing. TIX: \$6.50 adult; \$5.50 senior; \$3.00 youth (7-17); kids 0-6 free; \$15 family. Half-price Tues.

**REYNOLDS ALBERTA MUSEUM** 2km West of Wetaskiwin, Hwy 13, 361-1351. •Open daily until May 18, open holiday Mon. •THE SPIRIT OF THE MACHINE: A collection of vehicles, aircraft, tractors and industrial machines-a tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. •Open daily 9am-5pm. Costumed interpreters recreate daily household activities. •Wedding Affair: Open house for engaged couples, families and friends, SUN, March 4, 12-4pm. TIX: \$5 @ door. Admission: \$2 adult, \$1.50 youth (7-17yrs), kids under 7 free. \$5 family (2 adults and children).

## KIDS STUFF

**ARMY CADET RECRUITMENT** St. Lutes, 13212-106 St., 483-7985. •Every WED (6:30-9pm): Royal Canadian Army Cadets, free sports, camping, rifling, wall climbing, orienteering.

**CALDER LIBRARY** 12522-132 Ave., 496-7090. •Every THU (10:30am and 1:30pm): Pre-school Storytime, 3-5yrs. Pre-register. Until May 30, SAT 24 (2pm): Puppets in Fairy Land.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumaris Mall, 115333 Castle Downs Rd., 496-1804. •Every WED (10:30am): Feb. 28-Mar. 28. Pre-school Storytime, 3-5yrs. Feb. 28-Mar. 28.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. •Children's Gallery: An Elephant In The Forest, and 2001: The Alien Project. •Youth Drop-in studio, Saturdays, 3-5pm, \$5, no pre-registration required. •SAT classes, for 4-16yr olds. •Spring Break classes and Canon Art Safari, 4-17yrs, March 26-30.

**THE EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC)** •Westbrook School, Staff Room, 11915-40 Avenue, 429-3150. SAT 24 (1-3pm): Super Saturday Series: Strategy

Games featuring Asiduum, Grade 1 to 6 students. Pre-register. •University of Alberta, Assiniboia Hall, Room 4-70, 9137-116 Street, 454-8846. FRI 2 (4:15pm-6pm): Discovery Group Series (Grades 5-9): Wolf Wikeley, Department of Linguistics, University of Alberta presents *Listening, talking, reading, writing around the world: How do different cultures use language?* Pre-register by Sunday, February 25.

**EDMONTON ITOSU-KAI** Westmount Jr. High, 11125-131 St., 975-6910. Learn Karate! It's a kick! 10-14yr olds, parents/adults, Tue and Thu 6:30-8:30pm. Pre-register.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. •Every THU (10:15am): Totally Twos: Stories, music and simple crafts. March 1-Apr. 12. Pre-register. •Every TUE (10:15am and 2pm): Pre-school Fun Time, 3-5yrs. February 27-Apr. 10. Pre-register. SAT 24 (2pm): Warm and Fuzzy Animals, 5-10yrs. Pre-register.

**IDLYWYLD LIBRARY** 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for Twos. Feb. 27-Mar. 27. Pre-register. •Every WED (10:15am): Storytime at Idlywyld, 3-5yrs. Pre-register.

**HORIZON STAGE** 1001 Calahoo Road, Spruce Grove, 962-8995. SUN 25 (7:30pm): Pied Pumpkin with Sheri Ulrich, Rick Scott and Joe Mock.

**INDIGO** 1837-99 Street, South Edmonton Common, 426-5807. •Every MON-FRI (2pm): Storytime. •Every SUN (1:30am and 1pm): Storytime. SAT 24: Uncle Bob's One Man Band.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. •Every TUE (10:15am): Time for Twos. Pre-register. Until Mar. 20. SAT 3 (2pm): Something on Saturday: Dave Pilkey Day, 7yrs+. Pre-register.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 Street, 496-1871. •Every THU (7pm): Pre-school Storytime for 3-5yrs. Until May 31. •Every TUE and WED (10am): Pre-school Storytime for 3-5yrs. Until May 31. SAT 24 (9:30-10:30am): Red Cross PeopleSavers level I, 5-6yrs. \$6 fee. •(11am-1pm): Red Cross PeopleSavers level II, 7-8yrs. \$8 fee. Pre-register ph 481-5966. SAT 3 (9:30am-12:30pm): Red Cross PeopleSavers level III, 9-10yrs. \$10 fee.

**LONDONBERRY LIBRARY** Londonderry Mall, 137 Avenue, 66 St., 496-1814. •Every TUE (10:15am): Now that I'm Three Storytime, 3yrs+. Stones, fingerplays and songs. Drop-in. Until May 1. •Every TUE (2pm): WED (10:15am): Londonderry Pre-school Storytime, 4-5yrs. Stories, fingerplays, songs and more. Drop-in. Until May 2. SAT 24 (10:30am): Puppets Plus, 3-12yrs. SAT 3 (10:30-30am trading time; 10:30-11am program time): Junior Stamp Club: You be the Judge.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15am): Pre-school Storytime, 3-5yrs. February 27-Apr. 3. Pre-register. •Every WED (10:15am): Time for Twos. February 28-Apr. 4. Pre-register. •Every THU (10:15am): Baby Laptime. March 1-Apr. 5. Pre-register.

**PENNY MCKEE LIBRARY** Abbottsfield Mall, 3210-118 Avenue, 496-7839. •Every TUE (10:30am): Drop-in Time for Twos, 2yrs+. A half-hour of stories, rhymes, crafts and songs. Until February 27. •Every WED (10:30am): Drop-in Pre-school Storytime, 3-5yrs. Half-hour of stories, songs and activities. Until February 28.

**PROFILES PUBLIC ART GALLERY** 19 Perron St., St. Albert, 460-4310. •Every SAT (1-4pm): Art-Ventures, 5-12yrs. SAT 24: Standing mobiles. \$2.

**RIVERBEND LIBRARY** 460 River Bend Sq., 944-5311. •Every TUE (10:30am): WED (2pm): Drop-in Storytime. Until May 16. •Every THU (7pm): Pajama Storytime. Drop-in. Until May 17. •Every THU (10:30am): Baby Laptime at Riverbend, 6 months-2yrs. Pre-register. Until March 8. •Every FRI (10:30am): Riverbend's Totally Twos, March 2-Apr. 6. Pre-register. SAT 3 (2pm): Silly Saturdays, 3yrs+. Pre-register.

**SECOND STORY** Mill Woods Town Centre, 2331-66 Street, 413-6971. FRI 23 (10:30am): Story Time: Lori Almbeg. SAT 24 (11am): Story Time: Mahenaz

Layton, SAT 24 (1:30pm): Story Time: Val Dickau. SAT 24 (1:30am): Family Crafts. SAT 24 (2-3pm): Youth Writing Club. WED 28 (10:30am): Story Time: Greth Ross. Free.

**SOUTHCASE LIBRARY** Southgate Shopping Centre, 496-8342. •Every WED (2:15pm): Drop-in Pre-school Storytime, 3-5yrs. Stories, songs and activities. Until May 16. •Every WED (10:15am): Family Storytime. Drop-in half-hour of stories, songs, activities and fun. Until May 16.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. •Every TUE (2pm): Pre-school Storytime, 3-5yrs. Half-hour of stories, songs and fingerplays. Pre-register. Until Apr. 24.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •Every SAT (10am): Research Central, 9-12yrs. Learn tips for using the on-line catalogue, Internet searches and CD-ROM products. Pre-register. Until June 2. •Every SUN (2pm): Family Fun, all ages. A half-hour of fun and entertainment for the whole family. Until Apr. 29. SAT 24 (2pm): Junglepalooza.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5yrs. A half-hour of stories, songs and puppet shows for pre-schoolers. Until May 29.

**VALLEY ZOO** 134 St., Buena Vista Rd., 496-6911. •Open 9:30am-4pm daily until May 5. •Adopt-an-Animal. TIX: \$2.50 kids; \$4 adult; \$3.25 youth/senior; \$12.25 family. Until May 5.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every THU (10:30am or 11:15am): Time for Twos. Half-hour of stories, rhymes and songs. Pre-register. Until March 1. •Every WED (10:30am): Pre-school Storytime, 3-5yrs. Half-hour of stories, songs and fingerplays. Until February 28. •Every WED (2:30am): Pre-school Storytime, 3-5yrs. Half-hour of stories, songs and fingerplays. Until February 28.

**YMCA** Castledowns, 11510-153 Ave., 476-9622. •Every TUE, Thu and Fri (6-9pm): Youth Drop-in Centre: Pool, ping pong, foosball, shuffleboard, air hockey. \$3 non-member; members free. •Teacher's Convention Day Camps, 6-12yrs. Mar 1-2. \$19/day members; \$21/day non-members. •Mega Sports Day Camp, March 1-2. \$19/day members; \$21/day non-members. THU 22 (6pm): Youth Cooking Workshop, 13-17yrs. FRI 23 (7-10:30pm): Teen Night Special: Junior high dance and floor hockey. \$3 non-members; members free. Must bring picture ID.

## LECTURES/MEETINGS

**THE EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC)** Sun Bright, Alberta School for the Deaf, 6240-113 St. SAT 3 (10am-noon): Brighter Horizons Adult Education Session: Presented by Janet Thomas, an Edmonton Public Schools consultant discussing what is happening in the Edmonton Public school system, and goals concerning gifted and talented education.

**EDMONTON ITOSU-KAI** Westmount Jr. High, 11125-131 St., 975-6910. Learn Karate! It's a kick! Adult (14+) Tues and Thu Pre-register.

**EXPRESSIONZ CAFE** 9142-118 Ave., 474-6058. THU 22 (Noon-1pm): The Lunch Hour Talk: *Fostering Democracy: The Role of the Independent Media* with Ron Garth (publisher and editor of VUE Weekly). Free.

**IDLYWYLD LIBRARY** 8310-88 Ave., N. Bonnie Doon Shopping Centre, 496-9630, 987-2693. •Every 2nd SAT (1pm) of the month: Secular Humanists of Edmonton (SHOE) group.

**INDIGO** 1837-99 St., South Edmonton Common, 426-5807. THU 22 (7pm): Investing your RRSPs presented by James Yih, author of *Mutual Fundamentals*.

**LOTUS SEEDS BUDDHIST COMMUNITY SOCIETY** Second Floor, 11445-124 Street, 440-4371. FRI 2 (7-9pm), SAT 3, SUN 4 (1:30-3pm), MON 5 (7-8:30pm), SUN 11 (1:30-3pm): Talks by The Venerable Master Abhinaya, Buddhist Monk. Free.

**MCKEE COMMUNITY LEAGUE**

10825 McQueen Rd., 423-4581. SAT 24 (10am-4pm): Leaflet distribution: Keep Medicare Public.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 Street, 496-1818. •Every FRI (1:43pm): Bridge Players drop-in. Until May 19.

**MULTIPLE SCLEROSIS SOCIETY** Glenrose Rehabilitation Hospital Pool, 471-3034. •Every SAT (11:30am-12:30pm): Aquafun classes. Pre-register.

**MYER HODGWITZ THEATRE** Students' Union Building, U of A Campus. WED 28 (7pm): Maude Barlow speaking about her new book *Global Shutdown: How the New Activists are Fighting Global Corporate Rule*. Also featuring Cory Ollikka, president of the National Farmer's Union; Dr. Janine Brodie, chair of Political Science, U of A; EARTH Theatre and the Raging Grannies; Mel Hurtig. Free.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 Street, W. door, 426-4620. FRI 23 (6:45-8:00pm): Speaker Bob Gansel presents *What are your Customers Really Worth to your Business Success* and *How can they help you Succeed?* \$2. Everyone welcome. FRI 2 (6:45-8:30am): Speaker Twila Horton presents *Marketing To An Aging Population*. \$2. Everyone welcome!

**RABBIT HILL SKI HILL** 488-6614. SUN 25: Mountain Equipment Co-op is holding a free Ski Demo day. Try out skis for free. Lessons provided. Avalanche safety and rescue demonstrations. Drivers license and credit card required to demo equipment.

**SOUTHWESTER STEINHAUER UNITED CHURCH** 10840-19 Ave., 482-5522, 420-1306. FRI 23 (7-9:30pm); SAT 24 (8:30-3:30pm): *Restoring Right Relations with Aboriginal Peoples: Jubilee* workshop on Aboriginal land rights issues in Canada. Ed Bianchi, Aboriginal Nations Coalition; Susie Henderson, Canadian Ecumenical Jubilee Initiative; Choice Okoro, United Church of Canada; Rev. Stan McKay, former Moderator of United Church of Canada. TIX: \$10.

**STANLEY MILNER LIBRARY** Centennial Room, 7 Sir Winston Churchill Square, 444-7214. WED 28 (7pm): *The Joy of Intellectual Freedom: A Step-By-Step Guide to a Tough Subject*. A contemporary look at the complex topic of intellectual freedom in the information society. Free.

**UPWARD BOUND TOASTMASTERS CLUB** Stanley A. Milner Library, 7 Sir Winston Churchill Sq., Rm. 7, 6th Fl., 429-9789. •Every WED (7:30-9:30pm): Until June.

**WEST EDMONTON BUSINESS ASSOCIATION** Mayfield Inn, 11615 109 Avenue, 484-9686. FRI 23 (11:30am-1:15pm): The West Edmonton Business Association luncheon with speaker Mayor Bill Smith. TIX: \$20 member; \$25 non member. Ph to confirm attendance.

## LITERARY EVENTS

**LA BOHEME RESTAURANT** 6427-112 Ave., 490-1414. TUE 27 (7pm): The Hitchcock Sessions: Stroll of Poets with Katie Oppen, Sherrilyn Jagrit, Pritam Atwal, Jannie Edwards and an open stage. No cover.

**B SCENE STUDIOS** 8212-104 St., 490-1414. SAT 24 (8pm): *Twilight Circus*: Poetry open stage with the Raving Poets band. No cover.

**CAPILANO LIBRARY** 201 Capilano Blvd., 98 Avenue, 50 Street, 496-1802. •Every second WED (7-8:30pm): Capilano Book Club.

**GRANT MACEWAN COLLEGE** Room 6-232, City Centre Campus, 10700-104 Avenue, 497-5058. MacEwan writer in residence available for consultation. Grant MacEwan College's Writer In Residence, Scot Morrison, can help with your manuscript or your ideas. Until May 12. Phone to schedule an appointment. Free.

**INDIGO** 1837-99 St., 432-4488. SUN 25 (2pm): Discussion by Shawn Olier

Sound & Fury Theatre Presents:

## Macbeth

By William Shakespeare

adapted and directed by: Scott Sharplin

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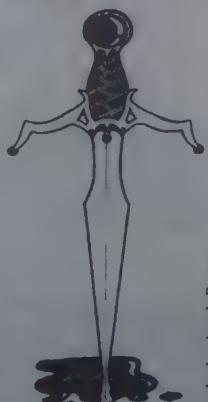
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VUE  
WEEKLY



graphic by: Angela Pegano

SEE NEXT PAGE



## EVENTS Weekly

Continued from previous page

and Vicki Hall, 100 Days in the Jungle.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 Street, 496-1818. • Every SAT (2pm): Tale Ends drop-in. Until May 24.

**ORLANDO BOOKS** Bloomsbury Room, 1640 Whyte Ave., 436-7633. FRI 23 (7:30pm): Book Launch for *Home Truths: Lesbian Mothers Come Out to their Daughters*. *Home Truths* comprises stories by Canadian women from various backgrounds about the impact of coming out on their relationships with their daughters. Readings by Debbie Culbertson, Jacqueline Dumas and others followed by refreshments. Free. FRI 24 (7:30pm): Event to celebrate Freedom to Read Week. Free.

**SOUTHCATE LIBRARY** Southgate Shopping Centre, 496-8342. • Every third THU of the month (7:30pm): Southgate Library Fiction Book Group. Until Apr. 19. THU 22 (7pm): Armchair Travel. Pre-register.

**STANLEY MILNER LIBRARY** Theatre, 7 Sir Winston Churchill Square, 444-7214, 420-1757. TUE 27 (7:30pm): *Shylock: A Play by Mark Leiren-Young*. A performance by John Huston followed by discussion with the audience on freedom to read issues. TIX: \$10 @ TIX on the Square or @ door.

**STEEPS THE URBAN TEA HOUSE** 12411-Stony Plain Rd. SAT 3 (7pm): 124th Street Reading Series: Presenting local writers Pritham Atwal, Eric Brown, Daniel Cunningham, Allison Kydd, Dean MacKenzie and Colin Mulholland. An evening of fiction. Free.

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Calgary Trail N., 469-4999. THU 22-SAT 24: MC, Comedian Marty McLean, and the Comedy Factory Improv players. THU 1-SAT 3: MC, ventriloquist Damien James, and the Comedy Factory Improv players.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. SUN 25: Variety night: Tom Liske.

## SPECIAL EVENTS

**CHRYSLIS** Italian Cultural Centre, 454-9656. SAT 3: *Chrysalis' Western Mardi Gras*: Cajun dinner, Silent and live auction and dancing. Fundraiser. TIX: \$50 (incl. dinner).

**EXPRESSIONCAFÉ** 9142-118 Avenue, 471-9125. SAT 24 (7:30pm): North Edmonton New Democrats fundraiser: New Democratic candidates Shane Watt (Glenora) and Michael Charrois (Castledowns) present an evening of music, mirth, debate and discussion. Performances by The Bissett and Watt Orchestra, Leo Campos, Robert Clinton and more. A chance to meet and greet North Edmonton's New Democratic candidates.

**JASPER PLACE GATEWAY FOUNDATION** Continental Inn, 16625 Stony Plain Road, 487-7710. FRI 23: Feb-Fest 2001: (6pm): Cocktails. (7pm): Dinner. (10pm): Dance. TIX: \$25.

**THE NATIONAL ICE THEATRE OF CANADA** The Royal Glenora Club, 11160 River Valley Rd., 420-1757. SAT 24 (7pm): SUN 25 (1pm, 4pm and 7pm): Drama, music and dance combined with figure skating. TIX: \$10

adult: \$8 senior/student; \$30 family four-packs @ TIX on the Square.

**UNIVERSITY OF ALBERTA** Convocation Hall, Arts Building, 492-8211, 492-0601. MON 26 (8pm): Benefit Concert for Earthquake Victims in India. Concert beginning with an invocation and ending with a favourite hymn of Mahatma Gandhi. TIX: \$10 adult; \$5 student/senior.

## WORKSHOPS

**CASTLE DOWNS LIBRARY** 9 Lake Beauclair Mill, 115333 Castle Downs Rd., 414-5656. THU 22 (7pm): Edmonton Community Network Demonstration. Pre-register.

**DEVONIAN BOTANIC GARDEN** 5 km N. of Edmonton on Hwy 60, 987-2064. • *Nature Study and Horticulture Courses*: • Residential Landscape Design for Urban/Suburban. Until March 1, 7-10pm. • Starting a Nursery Business. SAT, February 24, 10am-2:30pm. • The Cottage Garden. SAT, February 24, 10am-2:30pm. • Starting Perennial Seeds. SUN, February 25, 10am-2:30pm. • Designing and Landscaping the Acreage Home. SAT, March 3, 10am-4:30pm. • Botany for Gardeners: MONS February 26-Mar 19, 7-9:30pm. • Junior Naturalist Club: SATs Mar 3-24, 10am-2:30pm. • Arts and Crafts Courses: • Playing the Recorder. Until March 6, 6:30-8:30pm. • Photography for Beginners. Until March 11, 10am-1pm. • Orchid Flower Painting. SUN, February 25, 10am-4pm. • Understanding the Plant World. WED, February 28, 7-8:30pm. Pre-register.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. • Drop-in art for the absolutely terrified. Thu, 7-9pm, \$5 fee, no pre-registration required. • Every SAT (3-5pm): Youth Drop-in Art Workshops, 14-17yrs. \$5.

**FREE ACTORS WORKSHOP** 433-1124. An internationally recognized actor/director hosting on-going workshop weekday evenings in University/Whyte Ave. area.

**GRANT MACWEAN COLLEGE** Jasper Place Campus, 10045-156 St., 497-4336. • Introduction to Adobe Illustrator. Starts Feb. 26, 6:30-9:30pm. • Troubleshotting the Macintosh. Starts Feb. 26, 6:30-9:30pm. • Electronic Prepress. Starts Feb. 27, 6:30-9:30pm.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. • Every THU (2pm): Films for the Retired and Semi-Retired. Until Apr. 26. WED 28 (7pm): Introduction to the Internet.

**MERRYWOOD DANCE ACADEMY** Queen Mary Park Community League Hall, 10844-117 St., 454-5005. Register for spring session sixteen weeks: Starting Sat, Mar. 3-June 9. Saturday Classes. Beginners welcome. Teen, jazz and tap. Pre-register.

**SUSSEX GALLERIES** 290 Saddleback Road, 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

**TRANSFORMATIONAL SPEAKING CIRCLE** 458-3721. Meeting regularly to practice the fine art of speaking and listening from the heart.

**WALTERDALE PLAYHOUSE** 486-2757. Walterdale Playhouse is holding an actors workshop in the Old Strathcona area. Workshop runs Mon and Thu, 7-10pm, until March 15.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. SAT 24 (1pm) Internet Introduction. Pre-register.

## Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

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## ARTIST/NON-PROFIT CLASSIFIEDS

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will not be taken over the phone. Free ads will run for

four weeks, if you require an ad to be renewed or can-

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Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

## artists to artists

Free consultations for touring artists of all disciplines.

On Stage program held in Grande Prairie, Mar. 3. Government arts consultants,

along with experts in the performing arts touring

industry, will provide free feedback on your performance

and promo material. Showcases will also be held on Mar. 24 in Spruce Grove and Fort

MacLeod on Mar. 31. To book Ph Arts Touring Alliance of Alberta, 403-932-2219.

## Actors and Actresses Wanted

Local film company seeks actors, actresses & models for commercial and creative film productions this spring and summer.

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Monday-Friday



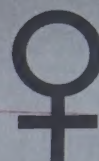




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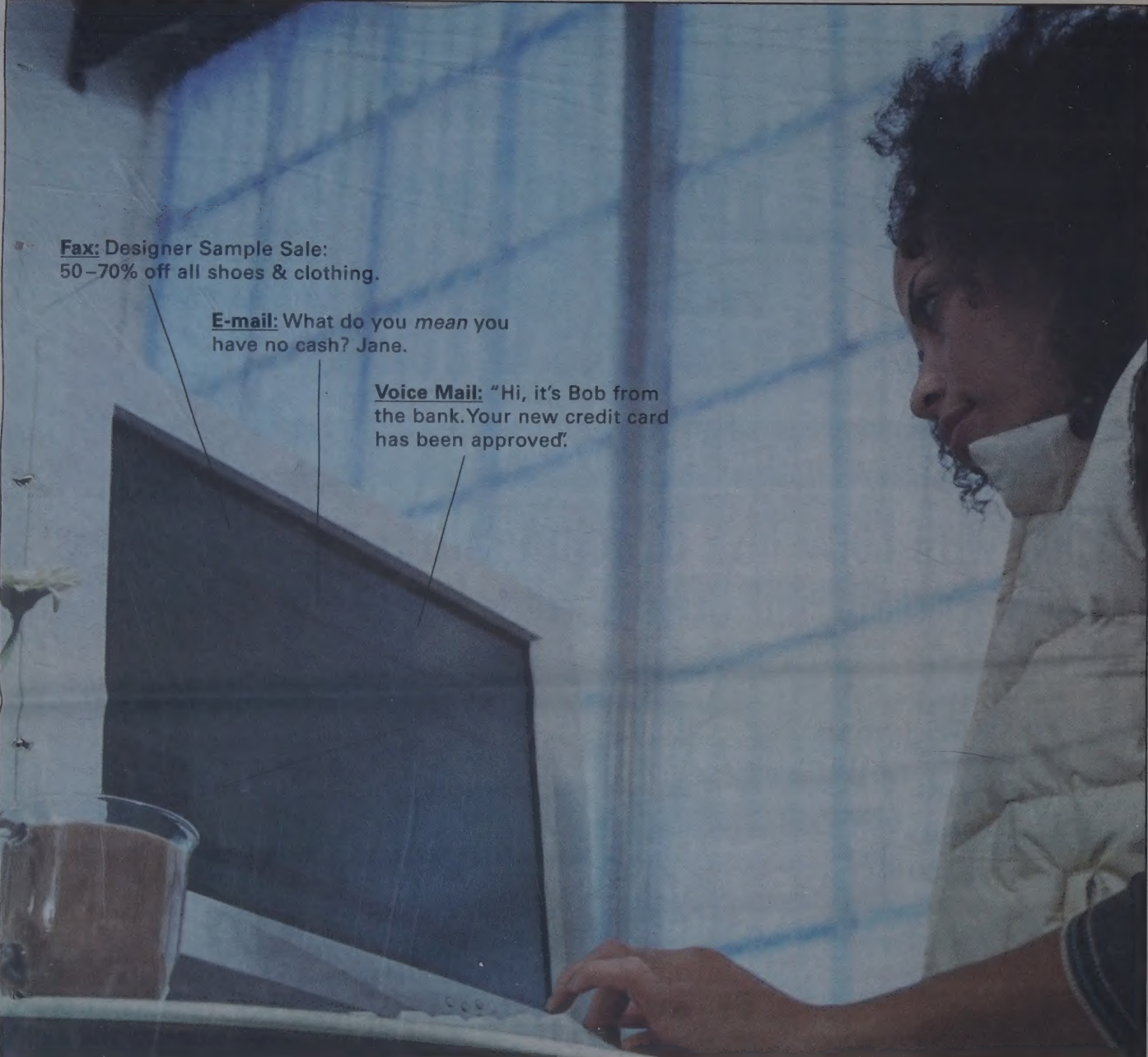
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